

DOWN BEAT

BALLROOM

CAFE

RADIO

STUDIO

SYMPHONY

THEATRE

Published Monthly

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Oberstein's New Record Firm Ready

New York—(Special)—Phonograph record industry moved into the limelight last month with RCA Victor, American and Decca prominent, along with a new firm which was formed suddenly under the leadership of Eli E. Oberstein.

Fight Over Bands

Oberstein, for many years recording manager of RCA-Victor, left his post suddenly to head a new record company financed by Chicago and New York men who will slant their new waxings toward the coin-operated phonograph market. No name has been selected as yet for the corporation, being known from the outset simply as "Dises, Inc."

Oberstein plans to make discs in three classifications, pop tunes featuring the 35-cent and six-bit groups and classics on those selling for \$1 or more. It was expected that he would take Artie Shaw, current best seller for Victor's Bluebird label, and Tommy Dorsey, among others, with him in his new undertaking. But Shaw a week later signed with Victor to a minimum of 25 sides a year at \$1,000 a side—one of the highest (Modulate to page 32)

McPartland Smash Hit

Chicago—Jimmy McPartland's contract at the Off-Beat Club was extended for a second time March 20. Manager Carl Cons at the same time holding over Wingy Mannone for another 2-week stretch as star of the Off-Beat show. McPartland's jam band added Joe Masek, hot tenor man, last month. Because of heavy patronage, the club is being enlarged, making a space for at least 20 additional tables. Walls have been knocked down and a new entrance constructed. The Basin Streeters replaced Jay McShann's trio, which was booked for a week and stayed five weeks. Lenten season hasn't affected the Off-Beat's biz.



Jimmy McPartland

Look Out!!

New ideas, new slants, new stunts which have proved profitable to operators of America's best known ballrooms will feature the May issue of DOWN BEAT, out on the stands in your city the first week of May. Other stirring features in the issue include the life story of the late Eddie Lang, the third of the "music in prison" articles, written by Dave Dexter; a yarn authored by wives of a half-dozen of America's most noted band leaders, and results of the first survey ever taken among musicians which reveal things about Joe Blow and his side men you never knew before.

All these—and a dozen others—in the May issue of DOWN BEAT. Don't miss it!

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Ten British Stars Form Co-Op Band

London—Dynamite exploded here last month when 10 of England's best musicians formed a cooperative band—a band which is likely to go places here with British jazz being in the state it is.

The lineup has George Chisholm on trombone, Tommy McQuater, trumpet; Tiny Winters, bass; Bert Barnes, piano and arranger, and Archie Craig, trumpet, all of them highly regarded by hot jazz observers, and George Fierstone, drums; Sid Colin, guitar and vocals; Norman Maloney, alto; Benny Winestone, tenor, and Dave Shand, lead alto, all of whom add up 50 per cent Scotch and 50 per cent Jewish. Band will be known as the "Herbalds of Swing" and will broadcast and make records, the latter to be issued in the States. Leonard Feather, London jazz enthusiast and writer, who shortly will travel to America, is partially responsible for the unique organization—an organization which will play "righteous jazz" only.

AFM Heads Crack Down on Bookers

New York—Booking licenses of 27 booking agents were revoked in March by the American Federation of Music, working hand in hand with AFM Local 802.

Had Been Warned

Eighty per cent of those revoked had been warned to "clean house" previously, Bert Henderson, AFM exec, declared. The complete list of bookers who were placed on the union's unfair list includes: Eddie Luntz, Ted Crane, Davis S. Stern, Carl Friedberg, Charles Rapp, Al Rogers, Carlton M. Hub, Al Rock, National Radio and Theatrical Bureau, Inc. (Louis Ricardo); Sid Hall Enterprises; Resort Entertainment Bureau, Inc. (Albert Beckman and John Pransky); Grove Orchestra Units, Artists Bureau (Izzy Grove); United Entertainment Producers, Inc. (Frank Sherman); Acme Booking Agency (Samson Karner); Percy Oakes, Nick Elliott, Mike

Hawk Will Return To America Soon

London—News that Coleman Hawkins will return to America, probably in May or June, greeted the Hawk's arrival here from Holland this month.

Hawkins is making a tour of England now, demonstrating his superb tenor sax style to school children under auspices of Selmer, Ltd. Freddie Johnson may accompany him to the States. Hawk says he will return to Holland in October, after he has seen all he wants of Harlem and other spots he knocked around in before he crossed the Atlantic to play tenor on foreign shores.

Jaffee Leaves Barnett

New York—Bill Miller of Red Norvo's old band succeeded Nat Jaffee as pianist with Charlie Barnett's band the other day. Jaffee is free lancing around town.



Memphis—You can call Red Nichols "Mr. Sherlock Holmes" now—and get away with it.

Red has a habit of passing out nickels painted red when he spends money, idea having proved a spectacular promotion stunt. At a restaurant near Memphis last week, Red paid for his bill in change, including two nickels. A few hours later, the place was burglarized. Red heard of the theft and had police round up all suspects. In the pocket of one youth were found two nickels. Both were painted red. Confronted with the evidence, the lad confessed. Red wears a police badge now under his coat.

Hammer, Associated Radio Artists (Harry W. Lawrence); Navco Amusement Enterprises, Inc. (Fred W. Nevins); Columbia Entertainment Bureau (William S. Robbins); James S. Appel, Continental Amusement (George Arban); Silvan Entertainment Bureau (Al Silver); Parker & Ross, Law Price, National Entertainment Service (Freda Solomon) and Tom O'Connell.

More to Come

Under special conditions, agents may have their licenses returned, Henderson said. Max Arons was chairman of the AFM trial board which sifted the evidence. Unless the agents can get their licenses restored, it appears likely they will be forced out of the booking biz.

Jack Rosenberg, 802 prexy, said the cleanup was one of the promises he made when he was a candidate for reelection in December, and added that the drive soon would be extended to take in "all of Broadway." Already evidence is being assembled which soon may find a dozen or more other well known bookers without licenses.

Leaders Paid Kick-Backs

Observers here say they "knew it was coming." It's no secret that many band bookings in recent months included provisions that certain maestros "kick back" certain percentages of their salaries to unethical bookers who landed them the engagements.

Let's Restore It!

Do you want the CBS "Saturday Night Swing Session" back on the air?

Write the Down Beat. Tell us you want to see the program back on the air again. It was suddenly abandoned last month, and only the complaints of musicians and hot jazz lovers will restore it!

CBS Swing Show Jerked Off the Air

Teddy Wilson's Opener Set For The Door Soon

New York—Teddy Wilson, long featured with Benny Goodman's trio and quartet, and on Brunswick platters with a special combo, makes his formal debut as maestro at the Famous Door April 15.

Wilson will have an orthodox band, although intentions of his MCA handlers at first were to surround the colored ivory-tickler with a small "salon" swing group which would set off the Wilson piano technique. Teddy will have an NBC wire. Personnel of Wilson's crew not known yet, Teddy prefers to rehearse it secretly and weed out men before the opener.

Jenney Also a Leader

Jack Jenny, star trombonist, also will have his own ork soon. He's being managed by Willard Alexander, MCA, the guiding hand behind Goodman and Count Basie. Unconfirmed reports have it that Alexander also will take over Andy Kirk's septa crew, now under Joe Glaser, with Glaser remaining in the position of Kirk's personal rep. Jenny, working with a small jam combination at the Onyx recently, already has recorded and is known for the sides he made for Irving Mills last year with an ork which included Gene Krupa, Toots Mondello and others.

Teddy Chooses His Men

Wilson chose his own men, passing up the idea that by taking over a band, rehearsal time would be shortened for the Famous Door debut. Red Nichols probably will follow Teddy's band at the spot.

New York—(Special)—Why was the CBS "Saturday Night Swing Club" program suddenly taken off the air?

Musicians and lovers of hot jazz were asking that question here when CBS officials, through W. B. Lewis, vice president in charge of broadcasts, announced the show's last performance March 18. The finale was the 136th consecutive swing session broadcast over the CBS airwaves—and demands for tickets were heavier than at any previous time in the session's history.

'CBS Grateful for Support'

"CBS began its experiments with radio programs of hot music long before the word 'swing' came into the popular vocabulary," said Lewis. "It will continue such experiments when the word 'swing' has gone out of current usage. Practically all the great artists in hot music of our time have appeared on the program. Many have made frequent appearances. CBS and its listeners are grateful to these performers for the enormous vitality with which they have infused American popular music."

Since Walter Gross took over as conductor of the CBS swing club band, demands for seats reached an all-time high peak and forced CBS to move to larger studios a few months ago.

'Planning New Series'

"We always shall have hot music," said Lewis, "but it would seem the end of the current jitterbug era is approaching. There are signs swing is on the wane, or, at least, that it is going through a period of marked transition. For many months, CBS has been planning (Modulate to page 2)

Joe Sullivan Rounds Up Band on Short Notice For Night Club Job

By Bill Ness

Los Angeles—Joe Sullivan surprised even himself the other night when he formed his own band suddenly for a date at the Hawaiian Paradise Club.

Using Five Men

With Larry Crosby handling the new ork, Joe worked late Saturday night on Bing Crosby's new picture. The next day he was discussing terms and looking for rehearsal hall. Monday, Tuesday and Wednesday were spent rehearsing—the opening came Wednesday night.

In the band, besides Joe at his old place at the piano, are Dick Morgan, guitar; Hugh Hudgins, sax; Max Stone, trumpet, and Art Devor, drums. Combination is a temporary one, with changes due any time.

Joe's Health Better

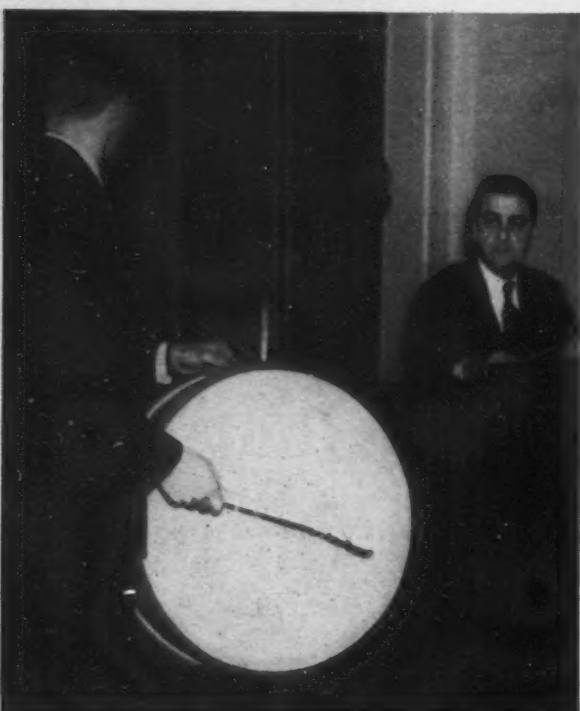
Sullivan, who has been ill, has a radio wire over KEHE. On Monday nights the band is off. From 10 to 2 each Monday, the Paradise is open only to musicians, with Joe emceeing. A special band of swing stars hold forth and from radio and movie studios come dozens of ace men to jam. Sessions are known as "Joe Sullivan's Monday Night Swing Club," and they are the most terrific thing in L.A. at this writing. Joe's health is greatly improved.

Zurke Leaving Crosby?

Chicago—Bob Crosby, Gil Rodin and Bob Zurke himself last week denied that Zurke soon would leave the Crosby ork to go out on his own with a band. Reports in New York have it that the William Morris agency already has Zurke signed as a hatoncer and that the Crosby piano wizard will exit soon.



Joe Sullivan



Johnny Repack shows how a drum should be played "New Orleans style" in the courtroom of Judge William V. Seeber, shown on bench.

Judge Upholds Honor Of New Orleans Jazz

By Max Blanchard

New Orleans—In a "weighty" decision, handed down after he had ordered Johnny Repack's band into his courtroom for a test, Judge William V. Seeber in city court

last month ruled that Repack's band played in the famous New Orleans style and awarded Repack \$80 as amount due him under contract with a local carnival organization for playing in the 1938 Mardi Gras parade.

"More than a mere \$80 is involved in this case," said the judge. "It involves the reputation of 10 young men who play in Repack's band."

The carnival refused to pay the \$80 for Repack's band because "the band did not play real music, and in addition, did not have proper instrumentation for martial airs," the petition stated.

"All of Repack's men have testified they did their best and fulfilled their end of the contract," said Judge Seeber, who ordered that the Repack band come into the courtroom and demonstrate its ability. "New Orleans is the birthplace of jazz and the court feels that this band was in accord with the reputation New Orleans has for producing such nationally famous hot jazz artists."

Johnny, a drummer, beat his traps for the judge. Harold Rovira played a hot clarinet. Anthony Castiglione tooted his trumpet and Tony Virgilio blew his own horn. The judge said he thought it was "plenty solid" and well worth upholding the name of New Orleans.

Then he ordered that Repack be paid \$80. Everybody—except the carry crew—went home happy.



JOHNNY REPACK

CBS Swing Show Goes Off Air

(Continued from page 1)

ning a new series of jazz experiments. We cannot announce them yet, but we believe they will be welcomed by a larger audience than the Swing Club attracted."

Mutual May Take It

That the program has done more than its share to put righteous jazz in a place where Americans could hear and enjoy it, no one is denying. Such "greats" as Mildred Bailey, Benny Goodman, Count Basie, Red Norvo, Bunny Berigan, Duke Ellington, the Dorseys, Red Nichols, Fats Waller, Jimmie Lunceford, Raymond Scott, Frank Trumbauer, Artie Shaw, Anly Kirk and dozens of others, along with their bands, have been guests on the show. Fan mail consistently increased until last month it had reached a new high. Requests for tickets to the production, originally started by Phil Cohan and later taken over by Al Rinker, came in such volumes that only a small portion could be accommodated.

Understanding here now is that Mutual may soon inaugurate a similar program to catch the millions of listeners who have been "brought down" by CBS' action.

10 Niteries Closed In Kaycee Cleanup

Kansas City—A last minute move by the attorney-general here threw about 50 musicians out of work when a temporary injunction was obtained from the circuit court, padlocking 10 night clubs and bars. The injunction ordered that all property be seized by the sheriff and sold at auction, and that the spots be closed for one year. The operators of all spots involved were recently indicated by a county grand jury for liquor law violations or employment of strip tease dancers. The spots closed are: Winnie Winkle Club, The Bowery, Chesterfield Club, Roosevelt Bar, Oriental Club, Reno Club, Stork Club, Jubilesta Bar, Perkins Buffet and Blue Goose.

Busse Men Reorganize; Henry Forms New Band

Cover

New York—Guy Lombardo and Glen Gray were among the crowd of ork leaders who last month helped Jimmy Dorsey celebrate his fifteenth anniversary in the band business. The cake, made especially for the occasion, was sliced by Guy, at left, and Glen, right, while Jimmy, his boys and hundreds of others looked on. Dorsey currently is playing theaters. The celebration was at the Hotel New Yorker.

By Ted Toll

Chicago—Henry Busse's entire shuffle-shebang is now on its own, having been left behind for good when the Hot Lipster hid himself to New York to seek more fortune at the Hotel New Yorker.

Busse's yen for Broadway could no longer be held in check, and since he'd have had to pay a big standby figure if he imported his entire band, he decided to organize a new outfit using all 300 men. His renowned Chez Paree crew, recognized as one of the finest show bands in the business, has decided to continue as a cooperative unit. It will be billed as Bob Baker and The Chez Paree Orchestra. Baker had been playing tenor sax under the Busse baton for 10 years, and will front the re-named unit.

Henry Busse

William Morris Handling
The band gathered itself under the wing of the William Morris booking office, which slated the boys to open with the Dave Apollon unit March 23. Then plans called for the band's going into New York on its own, making a short or two for Warner Brothers, and then playing Loew's State in New York, the Capitol in Washington and the Paramount in Atlanta, each of which has been booked for consecutive weeks in that order.

Personnel the Same

The personnel of the band, many of whom were with Busse for five to seven years, includes: alto, Fred Kalte, Lix Riley; tenors, Mike Simpson, Abe Hill, and Bob Baker; trumpet, Ronnie Garrett, Dick Maltby, and Jackie Holt; trombones, George Zbanek, Skip Morr, and Eddie Schaeffer; Mel Winters, piano; Don Houston, guitar; Steve Bowers, bass, and Ted Tillman, drums. Don Houston, Skip Morr and Steve Bowers will handle the vocals.

Mrs. Hal Kemp is Queen at Ga. Tech

By Bob Lance

Atlanta, Ga.—Hal Kemp's bride of a few weeks was the most popular dancer in the house recently when Hal's gang played for dancers at Georgia Tech. Mrs. Kemp, the former Martha Stephenson, can be Tech's queen anytime she wants the crown.



Swing Singer . . . Judy Ellington, chanteuse with Char Barnett's band, had the j-bugs hopping at New York's Paramount last week when Barnett's crew made its first appearance at the house. handles the vocals with the outfit, sharing the spotlight with Cha flashy tenor, alto and clarinet stylings.

Time Out!

Galveston, Tex.—There'll be no Galveston column in DOWN BEAT this month.

Gordon Strachen, correspondent, is not available. He got married March 16 to Melba Guthrie-Withers, 19-year-old harvest queen of Oklahoma, who met, married and was deserted by Pierce Withers, millionaire rancher and oil man, within 20 hours in January. The marriage was annulled March 16, and Strachen married her immediately after the judge annulled it. Strachen works on a newspaper here.

seymen. Rehearsal for the Raleigh-Kool show started at 9 a.m. The broadcasts, which introduced to the outside world the 17-year-old guitar phenomenon, Georgia Barnes, were washed up at 11 p.m. Then they traipsed over to the wax works, where the turntables went 'round until about 2 a.m. Most of the guys went down to the Off-Beat Club for the ribs and Jimmy McPartland's jazz, both of which finally ran out at almost 5 a.m. Davey Tough had a huge patch over his right eye which he said resulted from "a little accident."

MadHattan Room to Go

New York—Harry James took the stand at the Hotel Pennsylvania's MadHattan room March 20 and will stay until Kay Kyser returns in about two weeks. Kyser will stick it out until May 20, then the room will be closed permanently. Pennsylvania nabobs opening the roof garden with Tommy Dorsey May 28. After Dorsey finishes his all-summer run—last of the MCA bands to play the spot—Artie Shaw will take over in October. Instead of the MadHattan room, it will be the main floor dining room, doing away with the MadHattan room entirely. At the same time next fall that Shaw is on deck at the Pennsy, Benny Goodman will be blasting it out a few blocks away at the Waldorf-Astoria.

Smith's Southern Tour

Atlanta, Ga.—Eddie Smith's band, with Rosetta Howard as vocalist, is clicking here in the South. Band is playing theaters. Smith, a colored Chicago trumpeter, hit his lowest attendance at Columbia, Tenn., where only 1,100 dancers showed up. Outfit has been drawing 2,000 or more steady since.

What About Him?

What about the average American musician? How old is he? Does he live in a hotel, private home or apartment? What brand cigarette and liquor does he like best? What does he read? What's his salary, and his schooling?

Compiled by Cliff Bowman in a survey which took over a year to complete, these and countless other choice items regarding you and your sidekicks will be published for the first time, beginning in the May issue of DOWN BEAT.

Get the lowdown on yourself! It'll all be there, in black and white, in next month's DOWN BEAT. Reserve your copy early!

Hackett Leaves lick's to Tour

By H. E. P.

New York — After many months at Nick's Tavern, in Greenwich Village, Bobby Hackett had differences with the management and suddenly left the spot late in March, Mike Riley succeeding Bobby's gang March 26.

Hackett soon will invade the large ork field with a 13-piece ork. Hackett already has auditioned for one of radio's largest sponsors now interested in adding a swing program to its lists of air shows, but the band probably will do a series of "break-in" one-nighters through New England first. Bobby's augmented personnel now includes Sterling Bose, Jimmy Blake and Hackett, trumpets; Pee-Wee Russell, clarinet and alto; Louis Columbo, alto; Bernie Billings, solo tenor; Hammond Russen, tenor; Brad Gowans, valve trombone; Don Carter, drums; Dave Bowman, piano; Eddie Condon, guitar, and Clyde Newcomb, bass.

Ellington to Europe

Duke Ellington and his combination are preparing to embark on a 6-week tour of England the first week of April, necessitating cancellation of Duke's Carnegie Hall concert April 12. The concert will be held in September instead. . . . Frankie Newton, ill the last month, soon will return to Cafe Society, where Oran (Lips) Page has been substituting. . . . June Richmond left Cab Calloway's band and no new girl singer is planned. . . . Bud Freeman and Arthur Schutt are forming a band which will soon open at Kelly's Stables. . . . John Kirby's crew is alternating with the Spirits of Rhythm at the Onyx. . . . Woody Herman's band at the Famous Door, with an outfit that really kicks. . . . Mildred Bailey, after being hospitalized a week, rejoined Red Norvo's band (only temporarily) at the Flatbush Theater in Brooklyn.

Local 802 Clamps Down

Chick Webb will enter a hospital for a week's observation before beginning his Boston engagement April 23. . . . Harlem's newest ballroom, the State-Palace, opened with Lucky Millinder's band and a new male crew fronted by Hazel Scott, who sings tunes in seven languages. . . . Spot holds 6,000 dancers and as yet has made no policy except for its opener. . . . Local 802 is clamping down on traveling musicians for the World's fair.

During the last month, Jan Savitt, Glenn Miller and Bobby Hackett uncovered several new instrumental stars. Savitt came into the Lincoln about five weeks ago and started slowly, but moved up fast. The band has several ace soloists in Johnny Austin, trumpet; Gabe Galinas, alto; Jack Fleis, piano, and Bob Spangle on drums. John-

ny Watson is responsible for many of the arrangements.

Miller to Wax Hot Ones

Miller is giving local swingsters a preview of what he will offer this summer at the Glen Island casino. Currently at the Meadowbrook, Miller has a polished unit now and soon will make some hot records with this personnel: Glenn Miller, Al Mastren and Paul Tanner, trombones; Leigh Knowles, Dale McMickle and Bob Price, trumpets; Tex Beneke, Hall McIntyre, Willie Schwartz, Al Klink and Stanley Aaronson, saxes; Cody Samdifer, drums; Chummy McGregor, piano; Rolie Bundock, bass, and Ray Eberle and Marian Hutton, vocalists.



Dynamite . . . Sally Shar- ron, ex-singer with Wingy Manone, is jamming crowds at Swing Club on 52nd street. She leads the Dixie Debs, four copper-colored jazz artists. Sally's the only paleface fronting such a group.

Burrs Produces

The DOWN BEAT office was saturated with cigar smoke March 14, thanks to Glenna Lou Burrs, who entered the Glenn Burrs household the day before, weighing 6 pounds. Her daddy was founder of DOWN BEAT with Carl Cons in 1934, and is still ye ed. Mrs. Burrs was ready to go home from the Michael Reese Hospital the day after the great day. Daddy pulled through, too. He is disappointed, however, that he had to junk the bicycle he had built for two.

Cesana's 'Moods' Ready

New York—Otto Cesana's new work titled "Three Moods" will have its premiere performance April 22 under the baton of John Barbirolli, conductor of the New York Philharmonic. Cesana has scored his work with two pianos obligati. It is in three movements. Cesana recently finished two works for American dance bands.

Leonard Joy Moves Up With Victor

New York—Leonard W. Joy has been placed in charge of all RCA-Victor recording activities here. Announcement of Joy's selection was made by Frank B. Walker, vice president in charge of record activities.

Joy, a graduate of Dartmouth, joined the old Victor company in 1926. He led the old "High Hatters" on hundreds of record dates, later being placed in charge of recording all Victor and Bluebird dance bands and vocal discs.

Eli Oberstein, who now has his own record company, formerly filled Joy's post. Joy's headquarters are in New York.

San Antonio—Carl (Deacon) Moore's band, currently at St. Paul's Hotel Lowry, goes into the Olmos Club here May 7, CRA making the deal.

"The King of the Drums"

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Kirk-Williams Open New Barbecue Spot in Harlem

New York—Mrs. Andy Kirk and John Williams, sax man who recently left the Andy Kirk band, have opened a "musicians' barbecue" spot in Harlem together. Idea follows in the line of Harry Goodman, who unshuttered his "Pick-a-Rib" joint on Fifty-second street in January. Williams is the husband of Mary Lou Williams, Kirk's pianist.

Two 'Kings of the Sax'

New York—Here's the latest feud among batoneers! Jimmy Dorsey opened March 24 at the Strand and huge letters billed him as "King of the Saxophone," a title he has been using about a year. Down the street, at the Paramount, equally large marquee lights were letting Broadway crowds know that Charlie Barnett's new band was the attraction. Under Barnett's name was the billing "New King of the Saxophone." Both bands did dynamic business.

'Situation Between the Critics and Musicians is Laughable'—Ellington

The Duke Tells What's Wrong With Present Methods of Criticism; Cites John Hammond And Others; Points Way to Better Methods

By Duke Ellington

THE SITUATION which exists between the "swing critics" and the professional musician has reached proportions which have become laughable.

It is an exaggerated situation, with the feeling on both sides attaining an ill-proportioned intensity of thought. A situation now exists which is resented by both the musicians and critics, and which has slowly grown up out of innumerable minor situations.

Who Should Pass Judgment?

These situations have been of secondary importance. The most dominating attitude has been that of the musicians who question the right of musical amateurs to pass judgment upon their efforts.



Duke Ellington

The professional claims that a "man who doesn't know how to play an instrument has no business telling the man who does, how to play." The pro also claims that the critic seldom maintains an objective viewpoint and that, accordingly, his opinion is often damaging where no foundation exists for adverse judgment.

The musician feels that criticism should be based most particularly upon the status of what a man is trying to do. If the musician in question is trying to earn his living by attempting to intrigue and win the approbation of the public, he feels that criticism of his work should not be based upon the degree of sincerity involved in the music which he is presenting, since he is obviously not directing his efforts with this particular goal in view.

Critics Must "Expose" Musicians

He feels that if he is to be the object of fair criticism, it must be stated in front what he is trying to do, that the criticism to follow must be based upon the degree of success which he is achieving in that particular field he is attempting to conquer.

The critics, on the other hand, feel it is their duty to constantly "expose" all musicians attempting to earn their living in any other manner than a strictly musical one. It may be, and probably is justifiable, to accord the highest praise to the greatest standard of musicianship, but, on the other hand, it is unfair to condemn completely the lesser product whose aims are admittedly less exalted. The critics ignore all individual goals and judge musicians entirely by their own personal standards.

The professional musician rightly objects to such thoughtless, unconsidered and casually personal criticism of his most serious and

considered efforts. The musician, however, forgets to view the situation from a sane and mature standpoint. When angered it is only human to show prejudice and to overstress. The musician indignantly inquires "what right has the so-called 'critic' to print his opinion of a man's work, when his knowledge is seldom based on anything other than personal predilections or prejudice?"

He demands to know why the musician should be subjected to criticism of any kind, and he demands musical qualifications in any person entitled to offer criticism. Here we find the faulty judgment to be lying the direction of the musician. For it is an established fact that any art worthy of the name requires its own critics, whose responsibility it is to "maintain and elevate standards," the same principle applying to any respected profession.

Honesty Vital for Criticism

The musician is basing his thoughts upon false premises when he insists that there is no need for the critics, and demands that he no longer be subjected to their hysterical and prejudiced outpourings. These thoughts are the direct result of a prejudiced opinion of a situation which, growing up, as it did, out of nothing, has never been properly clarified, and has finally grown to achieve worrisome proportions. What the musician probably means, and what he is entirely entitled to demand, is: "Give Us Better Critics."

Give us honest persons, with a certain fundamental knowledge of music, its foundations, its require-

Reunion for K.C. Newman Theater Kid Band Planned

Chicago—Former members of the old Newman Theater junior orchestra in Kansas City are requested to get in touch at once with DOWN BEAT. A reunion of the gang is planned for this summer here, the time and place to be decided by those writing to Carl Cons of the DOWN BEAT.

Max Doehler, Les Boyer, Phil Wilson, Jerry Hodges, Walt Hampel, Norman Patterson, Pete Jackson, Irvin Tilden, Don Turner, Dick Meisburger, Francis Wallis and others are urged to write Cons. The reunion will feature jam, bull, gripe and grub sessions.

Bobby Byrn Weds

Hartford, Conn.—Bobby Byrn, youngest of Jimmy Dorsey's bandmen, pulled a quickie here March 6 and married Patsy Farrell, of Ft. Worth, Tex. Byrn plays trombone. Mrs. Byrn is nonprofessional.

ments, and the requirements of the music business itself. Give us conscientious persons who properly realize they have a job to fulfill. Give us those who may understand that they are responsible to us for maintaining certain high standards in the profession. Give us critics who by constructive criticism will help to elevate former standards, whose sympathetic and encouraging advice will inspire the artist to strike out for higher levels, with the assurance that his efforts will not go unappreciated, and with confidence that the critics will do their utmost to show the great paying public in what direction it should accord its appreciation and approbation.

Non-Musicians Best Critics

A musician seldom makes a good critic, since he naturally has his own ideas of how music should be (Modulate to page 9)



Typical of London's

comely fem chirpers is Joanne Carenter, who went into the Cabaret Club, London, for six months recently. Joanne was a hit last fall at the London Casino, appearing with Britain's best bands. Photo by Houston Rogers.

Next Month

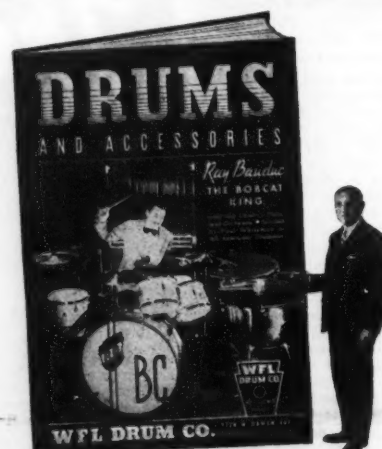
Frank Trumbauer will be only one of many famous musicians whose experiences with the late Eddie Lang will feature the May issue of DOWN BEAT. The life of America's best known and most beloved guitarist, with pictures obtained from rare files, is to be a highlight of the issue. Reserve your copy early, or better yet, send your subscription in today so you won't miss this and hundreds of other exclusive articles and features coming up in the next 12 issues of DOWN BEAT!

New York—First New York date for Johnny Lane's ork came St. Patrick's day when Lane and gang played at Hunt's Point Palace. Antone (Toni) Gray, drummer, is featured with the band.

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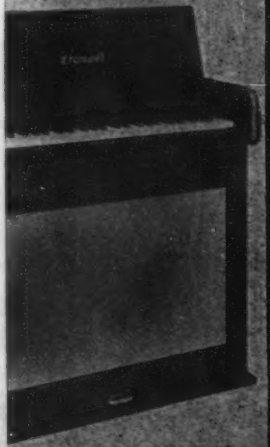
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'There's No Market For Righteous Jazz'

Harlan Leonard's Band in Kaycee is Pointed Out as Example; Triumphs of Bennie Moten Outfit Are Recalled

By Ed Phillips

Kansas City—You never heard of him before, probably, but some day you will. You never heard of his band, either, but you should.

We're speaking of a 34-year-old alto sax player who once led the reed section of the band that put Kansas City on the map. Not Count Basie, or Andy Kirk, but the old Bennie Moten band which one afternoon, during the height of its popularity, knocked off 16 sides for Victor in a single afternoon at one session.

The sax man? His name is Harlan Leonard.

"What of it?" you ask. "Plenty," we answer. For here is a leader of the old "righteous jazz" school, working two nights a week with a band he and every one else out here is convinced is



They Really Kick . . .

Part of Leonard's band is shown here. Leonard, a star alto man with the old Bennie Moten band, is at the right, rear row. Freddie Culliver, tenor sax, is at Leonard's right. Front row, Jimmy Rosa, trumpet; Sidney Miller, trumpet, and James Keith, tenor, who rate as the best men in the Kaycee area on their horns.

better than dozens of others on the national networks—although countless corn crews and sloppy swing outfits profit more in one night than the Leonard band does in two weeks.

Many More Like Leonard

How many other bands there must be, in the States, and in Canada, which work up to razor-edge sharpness, then slowly disintegrate because the band can't be booked often enough to provide "eat-in" money for its talented members? The number must run into the hundreds annually.

But back to Leonard. Choosing a high school band in preference to military training, Harlan studied a clarinet instead of a Springfield army rifle under the late Maj. N. Clark Smith, who gained international fame for his work with Negroes in Kansas City. George Wilkerson was another of Harlan's teachers, as was E. Paul Tremaine. Tremaine later went East, swinging the old spirituals with his "Lonely Acres" orchestra in 1930 at Young's Chinese Restaurant on Broadway.

Get Pre Start with Lee

It was while Harlan was in his second year at the Junior College here that he joined George E. Lee's old band. That was in 1923, and later the same year he became a member of the original Bennie Moten band—far and away the most famous musical combination ever to emanate from Kaycee's corner.

Moten recorded for Okeh then, in Okeh's old St. Louis studios, long since abandoned. It included Bennie on piano, Willie Hall on drums, George (Banjo Joe) Tall, banjo; Thamon Hayes, trombone; Woodie Walder, clarinet; LaMar Wright, trumpet, and Leonard on alto sax. Wright later went with Cab Calloway when Cab came to Kaycee to form a band at the old El Torreon Ballroom out on Gillham.

Basie and Others Join

Later, Bill Basie, Oran (Lips) Page, Jimmy Rushing, Eddie Durham, Paul Webster, Ben Webster, Walter Page and a long list of now-famous names were to migrate westward to get their early training under Moten's baton.

In 1928, Bennie went East for the first time. The first job was the old Paradise Ballroom on Michigan Avenue in Buffalo, N. Y. All records were broken, the band was held over, and Moten's stock went up. In the summer of '29 Moten went into Celeron Park Ballroom on Lake Chautauque in Jamestown, N. Y., playing the whole season to capacity business. When the season closed the orchestra went to Camden, N. J., making 20 sides for Victor—all of them made without "paper" and all original tunes and arrangements.

Leonard Recalls Big Mistake

Back in Kansas City, Bennie worked a tour for Maceo Birch, now road manager of Basie's band.

Birch routed the outfit into the old Lafayette Theater on Seventh avenue, New York, and the Savoy Ballroom on Lenox avenue. Both the Savoy and Connie's Inn—at that time using Fletcher Henderson's band—sought in vain for a Moten contract.

That's where Bennie made his biggest mistake, Leonard recalls today.

Moten chose to return to Fairland Park in Kaycee for a summer job working under W. H. (Harry) Duncan, widely known promoter who still sponsors the best dances in Kansas City. Duncan had always given the Moten band steady work, and needed Moten badly that summer for a ballroom which was badly run down and which required a surefire attraction. So instead of being mercenary, and taking the Connie's Inn job, which would have set Moten in definitely in New York, Bennie unfortunately stuck by his old friend Duncan. Through the summer of '30 he stayed there; then he went to New York again under Sam Steiffel's guidance. But the band played theaters and short dates and never clicked again as it had the previous season.



Harry Duncan

With slim incomes, the boys can't live on their profits. Only Harlan's musical and leadership abilities have kept them together. It can't last much longer. But turn on the radio! Get a

Then Bennie Died

The band broke up shortly afterward. Bennie tried to get new combinations, but none clicked. Before he died of a tonsilectomy in a hospital here in the spring of 1935, he combined his band with George E. Lee's and played the old Harlem Club, summer parks, and other spots. But his big opportunity—when he had a chance to go into Connie's Inn, land national radio wires, and make a contracted number of recordings every week—never returned.

Harlan Leonard joined Thamon Hayes' ork after the split, and later made it the nucleus of his present organization, although now only one member of that memorable combination remains.

It's 1939 now—and Leonard's band is all that's left here in the way of full-sized bands which reflects the glories of the old Moten, Lee, Hayes, Basie and Kirk outfits. Basie, Kirk, Calloway, Les Young, Eddie Durham, Walter Page, Joe Jones, Paul Webster, Mary Lou Williams, Clyde Hart, Ben Webster, Clarence Love, Ben Thigpen, Dick Wilson and all the other truly great colored artists are gone—gone to bigger and better jobs they each deserved. But Leonard's band stays on, playing one night a week at the Dreamland (colored) ballroom at Cottage and Vine streets for sure, plus whatever dates Leonard can scrape up.

With slim incomes, the boys can't live on their profits. Only Harlan's musical and leadership abilities have kept them together. It can't last much longer.

But turn on the radio! Get a



Remember? . . . Bennie Moten, at right, had a band comparable to Harlan Leonard's "unknown" but equally fine band of today. Jimmy Rushing, Count Basie's singer, stands at left. Oran (Lips) Page is shown with trumpet. Drummer is the late Mac Washington. Basie played in this band in 1931, when photo was taken.

load of that band! Not the Duke, or Basie, or Lunceford, or Armstrong or Kirk—but any one of dozens of others. Do you in the East call that music?

Come out here in the Missouri river valley. Go down to our Harlem district. Locate the Harlan Leonard band—if it's working—and find a few new kicks for a change. Curiously enough, none of the CRA, MCA, William Morris or Rockwell-O'Keefe big shots has ever had gumption to do it. Maybe one of 'em would find it a profitable jaunt.



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'Amazing' Only Way To Describe James

Harry's New Band, Like Its Young Leader, Thrills Philly Before Moving Into New York's Hotel Pennsylvania

By Danny Baxter

Philadelphia—This Harry James guy is a most amazing person.

First, he comes in here with a spanking new outfit to open at the Benjamin Franklin Hotel. Outside of the jitterbug-musician trade, few ever heard of the guy. Some of the double-chinned debutantes who frequent the spot try to impress their friends they are hep by smugly declaring "the leader used to play with Benny Goodman."

But it's a different story now. Harry has proved he's got a band stacking up with the best. Sure it's a bit rough in spots, and maybe a sizzling clarinetist is needed, but the James ork left Philly more polished and thrilling than many another outfit playing smarter spots than the Franklin.

"Trumpet Better Than Ever" Dave Matthews is one reason. The only Goodman mainstay to leave BG with Harry, Dave is being given a lot of rope by Harry. That's Dave's crisp alto work you hear on Harry's sustainings—and Harry lets Dave take a chorus on just about every stomp tune.

Harry's trumpeting is great! Always thrilling with BG, it's even more so now that the band behind

The James Band

Ralph Hawkins, drums; Thurman Teague, bass; Bill Luther, tenor sax; Dave Matthews, alto sax; Claude Lakey, tenor; Drew Page, sax; Claude Bowen, Jack Palmer and Tommy Consoulin, trumpets; Bryant (Red) Kent, guitar; Russell Brown and Truett Jones, trombones; Jack Gardner piano; Bernice Byres, singer, and Harry James, leader and trumpet.

Davis' bands. She also worked over WNEW with Martin Block. Bernice sings most of the pop tunes, while Jack Palmer, trumpeter, comes in for the rhythm ditties. On the whole, though, it's just one good instrumental solo after another.

Harry's amazing band is another step in Harry's unorthodox lifetime. Born in a small hotel next to a jail cell in Albany, Ga., while his parents were tramping with the "Mighty Haag" circus, he was playing drums in the circus band when he was 4 years old. Later, Harry did a contortion act under the big top, and helped train wild animals. Harry played with Joe Gill, Hogan Hancock, Lagon Smith and Herman Waldman before he landed with Ben Pollack, with whom he was playing when Goodman, on Christmas day, 1936, wired him an offer to join the famous BG organization.

"It was a Christmas present," says Harry.

And it was a present from Benny when Harry finally had things fixed to head his own combination a few weeks ago. Benny has backed Harry all along, and right now is behind James' new band with all the help he can give.

Come to think of it, Harry doesn't need any help. The boys he has now are enough to make any other leader in the country jealous. With proper handling—and Willard Alexander of MCA is doing the job—you can put this down in the future book that this James' outfit will be among the 10 best when it comes "poll time" again next November.

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Front Man . . . Here's the first formal portrait of Harry James as a leader. Born next to a jail cell while his parents travelled with a circus, Harry's rise to international fame as a trumpeter (playing pretty fair drums) has been phenomenal.

Buteau To Melody Mill

Chicago—Herb Buteau's ork goes into the Melody Mill Ballroom April 5 for an indefinite run. Booking through local office of CRA.

Cuban Music Union Criticized By Havana Writer; Quintana is Tops

By Alexander de la Vega

Havana, Cuba—The Musicians' union of Cuba, as legitimate representative of the musicians struggling for higher wages and an improvement in the class that it represents, is working to the contrary. The union, in its contents, is not a democratic institution, but a dictatorship that is redundant in the benefit of a few. The situation of the Cuban musician is most critical.

Curbelo Laying an Egg?

Sales of American phono records in Cuba are now better than ever . . . Jose A. Quintana's swell band, heard over CMW, has been re-

organized—and for the better. Jose plays piano. . . The Casino de la Playa with Miguelito Valdes and Walfredo de los Reyes on vocals left to go on a Puerto Rican tour. . . Manolo Botif's band is playing single engagements at the Casino Espanol on Saturdays and also on two commercial radio shows. . . Castro Brothers' band touring. . . Bing Nelson back in town after a South American tour with Lita, glamorous singer. . . Don Azpiazu entertains nightly at the Sevilla Biltmore Hotel. . . Eddy Sastre is back at Montmartre with a swingy combination. . . The Anacaona ork now is at Pasaje Open Air Cafe. . . Garcia Curbelo at the French Casino and not doing so hot, from reports.

Quintana Personnel

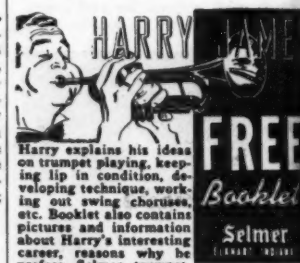
Oswaldo Estivil and his Cuban cats are at the Casino Deportivo and doing an elegant job. . . Personnel of the Jose Quintana "Mel-



Alexander de la Vega

ody Boys" band includes Alfred Hirsh, Aurelio Munoz, Oscar Meserana and Arnold Percival, saxes; Armando Santos and Sergio Gonzales, trumpets; Pablo Herrera, trombone; Denny Rodriguez, guitar; Enrique Lopez, violin; Carlos Puerto, bass; Genaro Ruiz, drums; Sergio Rabelo and Eleanor House, vocals, and Quintana, piano, singer and arranger. It's Cuban's best swing outfit, and plenty thrilling. . . Alfredo Brito is at the newly-rededicated Eden Concert. Swell spot; swell band.

Jerry Colonna, of "Greetings, Gate" fame on the Bob Hope radio show, once was featured with Ozzie Nelson's band.



Dept. 1416

Canary Of The Month



Philadelphia—Presenting Bernice Byres, 19-year-old singer with Harry James' new band, who calls the state of New Jersey "home" and who clicked with James last month before the band left the Benjamin Franklin Hotel here. Miss Byres is an alumna of Martin Block's WNEW radio show in New York, and she got her early training with Emil Coleman's and Meyer Davis' orchestras.

him is subordinated to his masterful style. And it gives one a kick to watch Harry front the outfit. He leaves a swell impression with the iekies and it's a safe bet the band will return after Norvo, who followed Harry, winds up his run.

Has Good Gal Chirper Harry had a problem in finding a girl singer. Every band leader does. But I doubt that he could have done better in selecting Bernice Byres, 19, a native of New Jersey who got experience with Emil Coleman and some of Meyer

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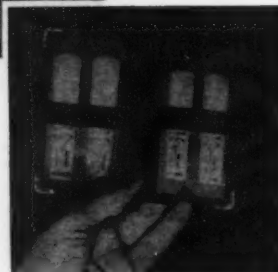
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'Public Doesn't Appreciate Rollini!!'

Probably America's Most Versatile Soloist, Adrian's Abilities Are Known Only to Musicians, Laments DiCarlo

By Charles M. DiCarlo
New York — Over at the Belmont Plaza Hotel is a mustachioed young man who plays just about the finest brand of "vibes" possible. He works with a trio, under his name, and he's bringing in big business.

But Adrian Rollini, outside of musicians and a small gathering of hot jazz exponents, isn't nearly as well known as he should be. Yet he has been banging around the country with the nation's best leaders and side men for more years than your correspondent can recall.

Briefly, Rollini is a classical pianist, saxophonist, jazz pianist, drummer, xylophonist, celeste virtuoso and vibraharpist extraordinary. But that's only the foundation—the house built on the foundation is more important—and far more interesting.

Adrian has organized dance bands and directed them. Remember the old California Ramblers, Blue Four and the Gofus Five? Records by those groups are prized items today. But Rollini also is a composer. His name is on the title page of many gems of jazz.

He Wrote First Vibe Tunes

Adrian's serious study of the "vibes" set off the spark in him to compose seriously. No vibe music had been written until he sat down, grabbed a pencil, and put on paper the numbers now looked upon as test-books on vibe playing. The titles? Such nifties as *Vibrolini*, *Gliding Ghost*, *Preparation*, *Au Revoir*, etc.

All that would be enough for an ordinary musician. But Adrian Rollini, let it be known, is definitely not ordinary. He has a horror of idleness, and keeps busy to avoid being shocked!

Then Opened Night Club

During a lull, he went into the night club business. What's more, the guy made it pay. It was called Adrian's Tap Room, and was located in the heart of Times Square. Opening cold in the middle of the hotel and restaurant belt, it looked like a quick way to the poorhouse.

But Rollini had an idea—and what an idea it turned out to be! He advertised "dancing and entertainment," but there was no dance floor and no stage. Tables littered the floor. Then, suddenly, a waiter would ask several persons to crowd together and clear space



ADRIAN ROLLINI

in the center of the room—and the panic was on! A small piano would be hustled in, and a large, popeyed gentleman would plop down and rip off rhythm by the hour. The crowd ate it up, and came back for more. It's no wonder—the keyboard artist

was none other than Fats Waller! The Tap Room was original in every way. It introduced Harlem to Broadway, and it brought swing back to the attention of dance fans. Host Rollini, playing piano, sax or drums, would corner the "names" of the band business and before you could wink a session would be in full blast.

How the Trio Was Born

In running the nitery, Rollini found he had all day to himself. So he organized a band instrument company. While there he received a vibraharp for an order. Testing it, he found it was a novel experience, and that it required his knowledge of drums, xylophone and piano to play it well. Meeting Frank Victor one day, he suggested they try the vibes and guitar together. Thus was the Rollini trio born!

Rollini knew swing—and the trio caught on at once. He had his own idea how to play, and it clicked from the start. He's been on NBC four times a week for a long while now and he's set indefinitely.

But will Rollini stay nailed to the top of the mast? He's a restless guy—ask his friendly little wife Dixie Rollini for sure—and he won't be satisfied until he has discovered the latest idea to entertain. The public hasn't really "met" Adrian yet, but when it does, let it not be said you weren't warned.

Adrian Rollini is that kind of guy.

Frisco Expo Shy On Bands; Big Names to Come

San Francisco — With the Exposition one month old, San Francisco bay area ickies and gates alike must turn to local hotels and night clubs for their jive and ham.

Except for opening day, the Great Show in the Bay has shied away from dancing until the tourist trade starts to make itself evident in the \$ sign classification. So far, however, the grapevine reports that Bill Sweet, he of the ballroom geniuses Sweet, has an in on the Island and will open there next month. The first time that Exposition visitors had the opportunity of dancing since the opening day was on Saturday, March 18th, when both Gary Nottingham and Paul Martin set tempo throughout the night at special functions.

MCA Getting Dreamland?

Meanwhile local columnists insist that MCA is taking over Dreamland Auditorium, the local grunt

and groan palace. Promotion idea will be ice shows and other sports set to music. No confirmation is forthcoming from the MCA office, but the rumor is too loud to be disregarded.

In the interim, San Franciscans seem to be happy with the orchestra set-up in general. A sensation (Modulate to page 33)



She's Hep . . . Gray Gordon chats with Mrs. Maria Kramer, president of New York's Hotel Edison, where Gordon's band is playing. It was Mrs. Kramer who signed the "unknown" Artie Shaw for the Lincoln Hotel last fall and then watched Artie climb to fame. She's also picked other comers for the Edison and Lincoln, which she owns. Mrs. Kramer says she has another winner in Gordon's Tic-Toc crew, which soon will land a radio commercial. And she hasn't missed yet!



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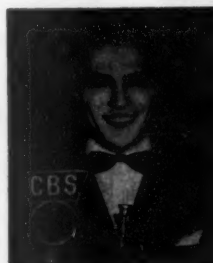
Bill GRAHAM
Bob Crosby's famous Dixieland trumpet section. Blackhawk Restaurant, Chicago. Decca records.



Bill BUTTERFIELD



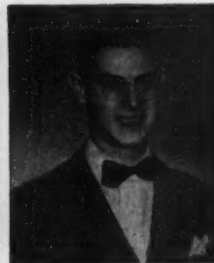
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Hot Music Played Big Part in New Orleans' History

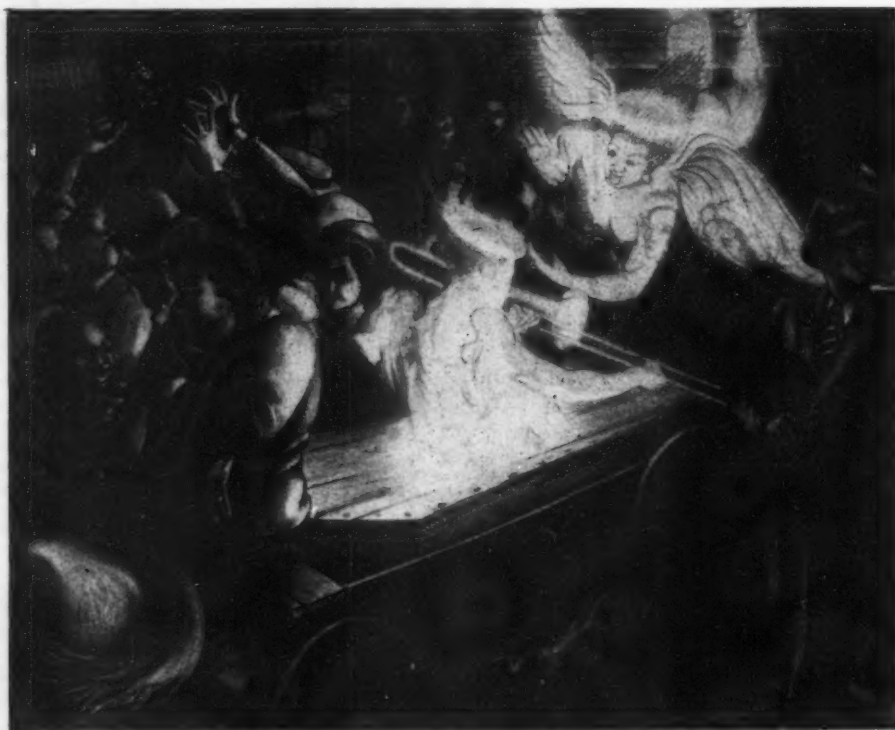
By Wingy Mannone

"Why did the Lord take him away?"

"Wasn't he a good man—was he a gambler? Did he ramble?"

"Or was he a viper?"

We white musicians used to listen whenever there was a Negro funeral down in New Orleans. After the service at the church, the procession would start out for the cemetery with the Negro band playing a blues, very slow. They went so slowly it used to take them three hours to walk out to the cemetery, and then when the coffin was being lowered into the grave, the band musicians would join the



George Von Physter, whose sketches of musicians aroused national comment when they were published together in a book titled

"Destiny" recently, portrays here the burial of an early day New Orleans musician. The procession includes musicians playing the

musicians played for all they were worth — because the band that pleased the crowd more would be the one the whole crowd would go to hear, and dance to, at its ballroom later that night. At the back of the wagon were

wasn't any room in that wagon for fancy stuff. Today that's the way the best trombonists are playing, too.—They discovered that the way those trombonists had to play in the old sideboards was really the best way to play jazz trombone.

Invitations to Parade!

Every two or three days there was a big parade in New Orleans. Thousands of people belonged to good-time clubs, and they'd hold dances or put on "shows." To ballyhoo these shows, they'd stage a parade and hire ten musicians to lead it. They didn't call up a musician and tell him to round-up nine other horn-blowers. No, not they! They knew musicians by

(Modulate to page 33)



Pals... Paul Whiteman and Wingy Mannone talk over the "golden era" of jazz at the Chicago's Off-Beat Club, where Wingy is appearing. Many of PW's best musicians, like Wingy, got their start in New Orleans.

mourners in singing over the grave and chanting questions like "Why did the Lord take him away?" and others.

Then They'd Start to Swing

They'd keep it up for a long time. But after the casket was in the grave, they'd start back to town in an old wagon and hit up *Tiger Rag* or some other live tune. You could hear 'em blasting away all over town. They were just as gay and happy as they were sad an hour ago. Two or three days later they'd hold a big dance with a jazz band in honor of the departed, and no one would shed a tear.

New Orleans is home to more musicians—black and white—than any other city in the world. There's a spell and a romance about that town that draws back all its musical sons. I never feel at home till I get back there myself, though

I've been all over the United States.

There's no town on earth, either, where the people know and love jazz as they do in New Orleans. It's been that way for a long time, and it's still true no matter how many thousands of jitterbugs you can find in New York or Oshkosh. New Orleans wouldn't know a jitterbug if it saw one. They know their music, and they love their music—but they listen to it instead of going into a gymnastic tantrum over it.

Today you hear a lot about "battles of music" in which two swing bands get on a theater stage and take turns playing tunes. That's no

battle. Before the World War, down in N. O.—that's when you could hear a real battle of music. Those battles were downtown on a street corner where everybody could listen for nothing—and when I say everybody, that's what I mean. Black and white, they crowded around for a real "session."

Battles on Street Corners

Down the street in an old sideboard wagon would come the jazz band from one ballroom. And up the street in another sideboard wagon would come the band from another ballroom, which had announced a dance for the same night, at the same price. And those

the trombone players—because the only way they could handle their slides was over the end of the wagon. And that's how they got the name "tailgate" trombonists. They all played a Dixieland "vamp" style — because there

Adrian Rollini



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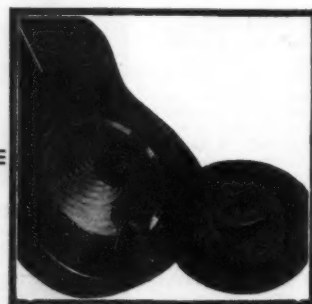


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Band Talent

Observations last month by musicians

Nashville sleeper town; here band at Huntsville which is a seasonal reason. Other Coleman Tutwiller a week.

Dothan premiere Dick Star dancer fine and er, Evelyn and Dick FLORIDA ing of neous celebs of hearing Buddy Dations. Kitty has left they tell LINA, C the Gover real new Span sou (Blonde) a sweet college s... NO lotte—A at the H and Bob tional fi WBT mi Greensb Carolina Yancey of the comic d talent w B

VIRG Murray, men, wit er's Sup ternating Koonok fully re the Patr ace Fitt bands i plays for \$... L a big im Lee Uni college success tute pre erly like are play section. pleased bles Bec per Clu mercial and thr really co at the S ble's ba The vet Frederic with gr succeed has a singer places. Now,

Duke Critch

(C played, should is not an inst fulfill the crit impar musical The has sti ment, v earning others, mond, New Y wealth erly ju of Har devote himself dent p of the has co with th ties, th degree,

Band Leader Uncovers 'Buried' Talent in South, Diary Reveals

Observations of a band leader as he tours the South with his band were jotted down last month by Jack Wardlaw, whose "diary" we herewith publish because of its wide interest to musicians and other leaders.—ED.

By Jack Wardlaw

Nashville, Tenn.—We're off. Johnny Newell is driving the \$7,500 sleeper trailer and sound truck and the gang's here. Nashville is a great town; here we met Frances Craig for the first time. Craig has a smooth band at the Hermitage hotel and a good radio wire. . . . ALABAMA, Huntsville—Walley Troutman's band playing at the Maple Grove Club, which is open every night, and Doretta Fitzsimmons sings. Birmingham—Heard Oliver Naylor. A swell band. Oliver likes Birmingham for personal reasons, otherwise could go far. Miles Copeland, trumpet, a stand-out. Other bands here that are doing well are Paul Smith, Bill Nappi, Coleman Sachs and Winston White. Dave Burnside's old band is at the Tutwiler under name of Bobby Peters. Bob Sylvester at Club Rex twice a week.

Runs into Stable

Dothan—Bill Farmer reigns supreme here. . . . Auburn—Heard Dick Stabile at Auburn mid-winter dances. The band was really fine and what a beautiful girl singer, Evelyn Oaks from Dallas; she and Dick's sax were big hits. . . . FLORIDA, Panama City—Opening of new Armory was a tremendous celebration. Had the pleasure of hearing my own band there, and Buddy Dunn's panicking impersonations. . . . GEORGIA, Savannah—Kitty Nowland, local singstress, has left for a Knoxville nitery job, they tell me. . . . SOUTH CAROLINA, Charleston—Wardlaw lands the Governor's Charity Ball. . . . real news. . . . Columbia—Buster Span sounded better than ever, and (Blonde) Dallas Wilson is surely a sweet singer. When she finishes college she'll head for Hollywood. . . . NORTH CAROLINA, Charlotte—A 5-piece band, St. Clair's, at the Hotel Charlotte. Lee Kirby and Bob Gregory are becoming national figures with their popular WBT midnight dancing party. . . . Greensboro—Bob Gold still at the Carolina Club. . . . Tal Henry, Jack Yancey with their local bands out of the city. Homebrew Boyles, comic drummer, wasting valuable talent with a local band.

Becker Changes Style

VIRGINIA, Lynchburg—Charlie Murray, one of the best swing vibe men, with a 6-piece ork at Schneider's Supper Club. Local bands alternating at the Merry Gardens. . . . Roanoke—Hotel Roanoke beautifully remodeled, but neither it nor the Patrick Henry has music. Horace Fitzpatrick is booking name bands in occasionally. Wardlaw plays for Jewish Charity Ball March 8. . . . Lexington—Hal Kemp made a big impression at Washington and Lee University. Charles Steinhoff's college ork played a local theater successfully. Virginia Military Institute prefers swing bands, but formerly like it sweet. Berigan and Shaw are playing important hops in this section. . . . Richmond—I was both pleased and surprised to find Bubbles Becker at the Westwood Supper Club with a very, very commercial band. An electric guitar and three tenors doubling fiddles really contrasts with the unit he had at the Summit in Baltimore. Bubbles' band is well liked. Tantilla—The veteran W. J. Coulter is using Frederick Bros. Music Corp. bands with great success. Ralph Webster succeeded Wally Stoefler. Ralph has a winner in Florence Davis, singer from Denver, who will go places.

Now, on to Washington.

Duke Ellington Criticizes Critics

(Continued from page 4)

played. Accordingly, the musician should accept the fact that a critic is not necessarily required to play an instrument in order to properly fulfill the job of "critic." In fact, the critic is more likely to deliver impartially if he is not personally musically talented.

The swing critic who perhaps has stirred up the greatest resentment, while at the same time was earning the deepest gratitude of others, has been John Henry Hammond, Jr., son of a prominent New York family and possessed of wealth in his own right. To properly judge the "modus operandi" of Hammond, it is necessary to devote some thought to the man himself. He appears to be an ardent propagandist and champion of the "lost cause." He apparently has consistently identified himself with the interests of the minorities, the Negro peoples, to a lesser degree, the Jew, and to the under-

dog, in the form of the Communist party.

Perhaps due to the "fever of battle," Hammond's judgment may become slightly warped, and his enthusiasm and prejudices a little bit unwieldy to control.

"Hammond No Longer Impartial"

Whether or no that may be the case, it has become apparent that John has identified himself so strongly in certain directions that he no longer enjoys an impartial status which would entitle him to the role of critic. He has continued to publicize his opinions of musical units other than those to which he has been attached, freely condemning and condoning, ignoring the fact that he has forfeited the right to do this. Such tactics would not be tolerated from the business man and they are doubly unappreciated when employed by one whose name and position allow him to remain immune from counter-attack.

Lack of impartiality is not, however, the only failing exhibited by the swing critics. Many of these fans mean well and are not lacking in sincerity but due perhaps to lack of experience, youth or im-

(Modulate to page 33)



The Zilch Brothers take care of the novelty numbers in a big way for Bill Carlsen's band, currently on tour in the Middle West. Shown are Joe Potzner, bass; Otto Scharf, guitar and fiddle, and Steve Kozera, fiddle.

Irving Mills in Europe

New York—Irving Mills, Mills Artists' head and chief nabob of Master Records division of American Record Corp., sailed March 11 to London for a conference with British waxwork moguls regarding distribution of Master platters abroad. Details of Duke Ellington's European tour also will be completed while Mills is across the water.

Eddie Miller a Teacher

Chicago—Eddie Miller, tenor sax and clarinet star with Bob Crosby's Blackhawk band here, has joined the faculty of the Warmelin Woodwind School and is teaching pupils how to play sax. Miller will teach regularly until 1940, according to Clarence Warmelin, head of the school. Eddie rated third in the DOWN BEAT's poll of American musicians in January.



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Democracy?

A few years ago, Arturo Toscanini watched a young woman as she sang.

"Magnificent," shouted the famous conductor as she concluded, "the girl has a voice such as one hears but once in 100 years."

The young singer went on to greater triumphs. All Europe acclaimed her. Later, she returned to her native land and performed in every state.

Last month, her manager scheduled a concert for her in Constitution Hall, Washington, capital of the nation—the most "democratic nation" in the world. But BECAUSE THE

SINGER IS A NEGRO, the owners of the hall, members of the Daughters of the American Revolution, refused to permit Marian Anderson to appear as scheduled. Miss Anderson said nothing. "We'll just forget it, and go on with the tour," she graciously told her manager. But one woman would not forget. That woman was America's first lady, Mrs. Eleanor Roosevelt.



Marian Anderson

A member of the DAR, Mrs. Roosevelt heard of the rank injustice to Miss Anderson and promptly resigned from the organization, outspokenly claiming she did not subscribe to the DAR's policy. Hundreds of other white singers and musicians damned the prejudiced, narrow-minded and un-American action of the DAR, and it was such behavior that resulted in Miss Anderson's being allowed to perform in a Washington high school auditorium on Easter Sunday—in contrast to the DAR's insulting action.

There are no color lines in music. America's first lady is hep on that point. Perhaps someday the DAR will be. In the light of its past behavior, it's almost too much to hope for. What was it we remember from our history books about the American Revolution, from which the DAR took its name? Something about a war that was fought to make Americans "free and equal?"

The ladies of the DAR had better check up and make sure!!

The Swing Session Goes

We want to know why the Columbia Broadcasting System junked its best sustaining program—the Saturday Night swing Session.

From the very first, it was a natural. Phil Cohan, in those early days of 1936, had a tough job on his hands trying to sell the web the idea of the show. CBS officials said listeners would twist the dial the minute a hot trumpet took off. But Cohan thought differently. He was right. It turned out to be a terrific success.

That the program rated as CBS's most valuable, most dynamic unsponsored show is not denied by anyone, even CBS. Requests for tickets to the show, fan mail, and serious, constructive criticism reached a new peak last month. It was necessary for CBS to move the show to larger quarters in order to handle crowds which constantly became larger.

But it's all over now. A CBS official says the network is experimenting with a new type jazz which will find an equally large audience. Bunk! There's no "new type jazz" which can compare with America's only true music—hot jazz as championed by the Goodmans, Dorseys, Armstrongs, Bechets and Baileys of today. And there are millions of listeners who back us up—all wondering why the program suddenly was killed—just when it was doing its best job of educating America to all that's good in hot music.

Let's have the real story of the killing of the show! America's musicians want it back—and so do the patrons of hot swing. CBS is dropping a good thing—certainly one of its outstanding, most listenable and most popular programs. Why are they dropping it? The reasons given don't hold water. We want the truth.

Musicians Off the Record



Guess Who? . . . Poppa Shaw, a Ghetto photographer, took this portrait of young Artie Shaw when Artie was 18 months old. The place—New York's East side. The time—October, 1911.



Beiderbecke Rival? . . . Helen Howell, 16 months old, uses a trumpet for a doll. Her father is Ed Howell, arranger and brass man with Bob Stephenson's ork, now touring the South.



Bass Man . . . Al Hall, bass player with Skeets Tolbert's New York band, looked like this 19 years ago. Photo now is the proud property of Al's wife, Mrs. Betty Hall.

RAG-TIME MARCHES ON . . .

NEW NUMBERS

Linda Julie, born to the Frank DeVols, in Physicians' Hospital, Jackson Heights, L.I. DeVol is saxist and arranger with Horace Heidt's band. Mrs. DeVol formerly of the stage.

A Boy born to the Jack Learys in Pittsburgh, Pa. Leary is a musician; Mrs. Leary a former chorine.

A Boy born to the Stormy Joneses Feb. 20, in Milwaukee, Wis. Jones is drummer with Lee Roth's Riverside Theater house band.

TIED NOTES

Jane Rubey to **Don Forde**, in Detroit March 5. Both are with the Sophisticates of Swing.

Mildred Ebert to **Eugene La Fond** of Al Menke's band, Feb. 20, in Fairmont, Minn.

Fay Parker to **George Youngling**, in Pittsburgh on March 6. Both are with Maurice Spitalny's KDKA unit.

Linda Lee, radio songstress, to **Kermit Bloomgarten** of the Group Theater, in New York City.

Magdaline Maute to **Lester M. Belling**, band leader, in Appleton, Wis., on Feb. 21.

LOST HARMONY

Mrs. Ethel Shutta Olsen, granted a divorce from bandleader **George Olsen** in Chicago March 10. Charged desertion. She will receive \$150 per month for support of Charles, 11, and George Ed-

ward, 9. The couple will share custody of the two boys.

Mrs. Rosalind Waller (Rosalind Marquis), 23, singer and actress, was granted an uncontested divorce from **William L. Waller**, musician, in Chicago, on grounds of desertion. They were married Feb. 8, 1936, in New York.

Irene F. Bolton, pianist, was granted a divorce from **Merrill Bolton**, Feb. 10, in Jefferson City, Mo.

FINAL BAR

Robert Summers, 20, Columbus, Ohio, drummer, died in his home in that city.

Gilmore Introwitz, musician of Chippewa Falls, Wis.

James Dawson, Ohio bandleader, at the age of 40, in Cleveland.

Joseph F. Murphy, 37, pianist and composer, died in Philadelphia, Pa. Had played with Paul Whiteman, Dorsey Brothers, Ted Weems, and Val Adley.

Mrs. Flora Leonard, mother of **Harlan Leonard**, Kansas City bandleader, died of a heart attack. Buried in Westlawn Cemetery, Kansas City, Kas.

Harry L. Alford, arranger, died of a heart attack in his room in the Medinah Club, Chicago. He was 57.

Amadeo Roldan, Cuban composer, died at the age of 39 of a protracted illness. Roldan was conductor of the Havana Philharmonic Orchestra for many years.

CHORDS and DISCORDS

Goodman Be Praised!

Lawrence, Kan.

To the Editor:

Where does P. Lorillard get that stuff, advertising Artie Shaw as "Swingmaster" in their ads in newspapers and magazines throughout the land? Benny Goodman used that term three years until he got tired of it. If Shaw's sponsor can't be original, it shouldn't try to publicize Shaw at all. Benny is still "Swingmaster" to everyone who knows a hoot about jazz anyway.

JACK ARNOLD.

Goodman Be Damned!

Kansas City, Mo.

To the Editor:

Just for the sake of accuracy, if I may refer to Benny Goodman's article titled "Now Take the Jitterbug" in a recent issue of a national weekly magazine of class circulation, let it herewith be known that the "original jitterbug" Benny dreamed up—the one he said he saw in Kansas City in 1934—could not have existed. The first appearance of the Goodman band in Kansas City was in September, 1937, three years after his alleged encounter with the first jitterbug.

Jitterbugs made Benny, yet he kicks them in the belly now that he doesn't need them anymore. That's all right, but why such falsehoods and fake experiences should be used by Goodman and his ghost, Ted Shane, is not explained. The check Shane received for that story is tainted, and as far as the half-million residents of this town are concerned, so is Goodman for allowing such stinking stuff to be published under his byline. Goodman had better stick to his clarinet and his band; his journalistic aspirations in this instance make him (and Shane) appear ludicrous.

ROBERT P. MORRIS

Band Is Starving!!

York, Pa.

To the Editor:

WE WANT WORK. We do not have enough money to put an ad in a "work wanted" column. Our band is busted. There is not enough work to keep our large non-union band going. We are a bunch between the ages of 18 and 26 and we do not want to work in a factory, we want to play. We have nine pieces. We had a trumpet player who had to join the army because his folks were after him to work. It was that or a factory. We will go any place and consider any offer within reason. We will join the union if we have to. All we want is a job.

A STARVING ORCHESTRA,
BOBBY STEWART'S ORK.

Kitsis a Veteran?

Dorchester, Mass.

To the Editor:

I have a tremendous gripe against you gentlemen. In the Artie Shaw story recently, where all his men were given thumbnail biogs, it said Bob (Piano Man) Kitsis never played in a band in his life, and learned his keyboard technique while a student at Harvard!

That is an oversized pack of un-

Prison Inmate Rises To Defend Tilton

Florida State Prison
Raiford, Fla.

To the Editor:

Where do readers get that stuff that Martha Tilton can't sing? I hear Benny Goodman's band every time it's on the air and she can sing for my money anytime. Seems to me Benny knows something about singers, and I doubt that he would keep Martha with his ace-high outfit if she were not tops.

HAROLD MCLEROY

Aware that the argument over Martha Tilton's vocal abilities could well last indefinitely, let Mr. McLeRoy's letter put a final definite finis to the subject. A checkup of letters received indicates 48 per cent of DOWN BEAT's readers think Miss Tilton to be doing an excellent job with the Goodman band.—ED.

File Under "Prediction"

Pittsburgh, Pa.

To the Editor:

I should like to forecast this for 1939. The two leading bands of the year will be Artie Shaw and the cascading chords of Al Kavelin.

LA MONT PRICE, JR.

'Swing is a Poison'

Kansas City, Mo.

To the Editor:

I have more respect for a man who would steal from me in the night than for a person who pretended to offer something of value in the guise of "swing," if the price be that I merely listen. The dripping of water will drive a man crazy, and the dripping of water is rhythm; rhythm and swing are identical—monotony, to be exact. Swing, then, is a deadly poison which must be used in combination with various other ingredients to be of any benefit.

—DICK BLACKLEDGE

adulterated a Liberal A at Harvard per cent of piano from named Sam went to New of a dozen credit to S most all of

Limy is

To the Editor: About a my first D surprised? about your pet quite a to me most old Taylor Ambrose" Discords" c Honestly English pe hat. I sho with a mal States.

She's Fo

To the Editor: If we music like To me, h player livi gotten Goo He has so that Benn amiability a large I think.

Hallett

To the Editor: I recent son which was just a band was surprised change th amazing. like Hallett

Tromb Horn His O

Minnea quarter of this horn "and who the musi

Frank Melody "horn" music f Hotel N

The s because the proc several separate smaller igin—so The i constant than a and is l argue t horn—a lion aw thinks t live him

adulterated mularkey. Kitsis took a Liberal Arts or pre-med course at Harvard and learned about 99 per cent of all he knows about the piano from Boston piano teacher named Sam Saxe. Kitsis played with Alden Porter's band before he went to New York. Bob is just one of a dozen musicians who give credit to Sam for teaching them most all of what they know.

ARTHUR A. MEDOFF

Limey is Ticked

17 Princes Street
Bedford, England

To the Editor:

About a fortnight ago I bought my first DOWN BEAT and was I surprised? I had heard quite a lot about your rag, but I didn't expect quite so much. What appealed to me most was the article by Harold Taylor on "The Mysterious Mr. Ambrose" and your "Chords and Discords" column.

Honestly, DOWN BEAT beats the English periodicals into a cocked hat. I should like to correspond with a male and female cat in the States.

R. STOCKTON.

She's For Marsala

Penn Hall School,
Chambersburg, Pa.

To the Editor:

If we could only have more music like Joe Marsala dishes out! To me, he is the finest clarinet player living, and I haven't forgotten Goodman and Shaw, either. He has something I can't define that Benny and Artie lack. Joe's amiability and sincerity also play a large part in his success, I think.

PATRICIA COBURN

Hallett Surprised Him!

Lancaster, Pa.

To the Editor:

I recently heard a band in person which, in my previous opinion, was just a second rate outfit. That band was Mal Hallett's. Was I surprised when I heard him? The change that had taken place was amazing. Yours for more bands like Hallett and Shaw.

C. V. SNYDER, JR.

Trombar Says His Horn Will Outlive His Own Technique

By Don Lang

Minneapolis—"I've made over a quarter of a million dollars with this horn," says Frankie Trombar, "and when it goes, I'll be out of the music business for good."



Trombar and "bastard horn."

Frank was speaking of his C-Melody sax—a self-styled "bastard horn" which gave Minneapolis music followers kicks aplenty at Hotel Nicolet last month.

The sax is so-called by Frank because various parts of it are not the product of one factory, but of several manufacturers in widely separated places. Many of the smaller parts are of unknown origin—so the title is appropriate.

The horn has been Trombar's constant companion during more than a decade of big time playing and is heavily insured. Many will argue that Trombar—and not the horn—salted the quarter of a million away. At any rate, Frankie thinks the old C-Melody will outlive him.

Louis, Basie and Hines Bring Cheer To Nashville Cats

Nashville, Tenn.—The Cotton Club, Nashville's Negro ballroom which devotes space to white patrons, set a new high for the starved cats here in bringing the bands of Louis Armstrong, Count Basie and Earl Hines.

Craig Has Swell Wire

Heretofore, the state's capitol city has played "second fiddle" to Memphis hotel rooms which continually pulled in name bands for capacity crowds. Meantime, Francis Craig gave local musicians his



Pride of the South...

Bill Sanders, former vocalist with Buddy Fisher's and Harry Sosnik's bands, now stars on the "Write a Song" program over NBC from WSM, Nashville. He's strictly on the swing side. Beasley Smith's band accompanies Sanders on the show, one of the most popular in the South.

own brand of sweet and swing which has been a feature of Hotel Hermitage for the past 14 years, and aired over WSM with the only southern NBC outlet for a dance band.

Recently, Craig reluctantly gave up half his brass section in the Garvin brothers, who joined Jack Teagarden's new band. Also first trumpeter, Malcome Crane, formerly with Art Shaw, Woody Herman and Isham Jones, deserted to go with Joe Sanders. With replacements, the band maintained a group of outstanding musicians with orchids going to drummer, Walter Link; tenor sax man Charlie Grant; and vocalist, "Snooky" Landman. Chief criticism has been with "corn" arrangements, a matter recently adjusted to some extent with the hiring of Jack Hoffman as chief arranger.

Haymes' Band—Without Haymes

A Carl "Deacon" Moore protege, Adrian McDowell, now holds forth in the Andrew Jackson Hotel. The band, considerably weak in every section, nevertheless provides a weekend rendezvous for hotel supper dancers, a feature sadly lacking here in the past.

Joe Haymes' new band stopped over for one-night this month at a Vanderbilt University hop. Music from Haymes again was a treat for the ears of the "in the know" cats, but most pre-engagement interest was flat, the band being practically unknown to the majority of natives. Haymes did not appear with his ork, allowing Irvan Tonkin, manager, to front it here.

'Ish' Signs With CRA

New York—Isham Jones' ork signed a 5-year contract with Consolidated Radio Artists last month. The agency will handle all of Jones' dates until 1944.

Tommy Dorsey figures he has blown enough wind into his trombone in the last five years to fill a Navy dirigible.

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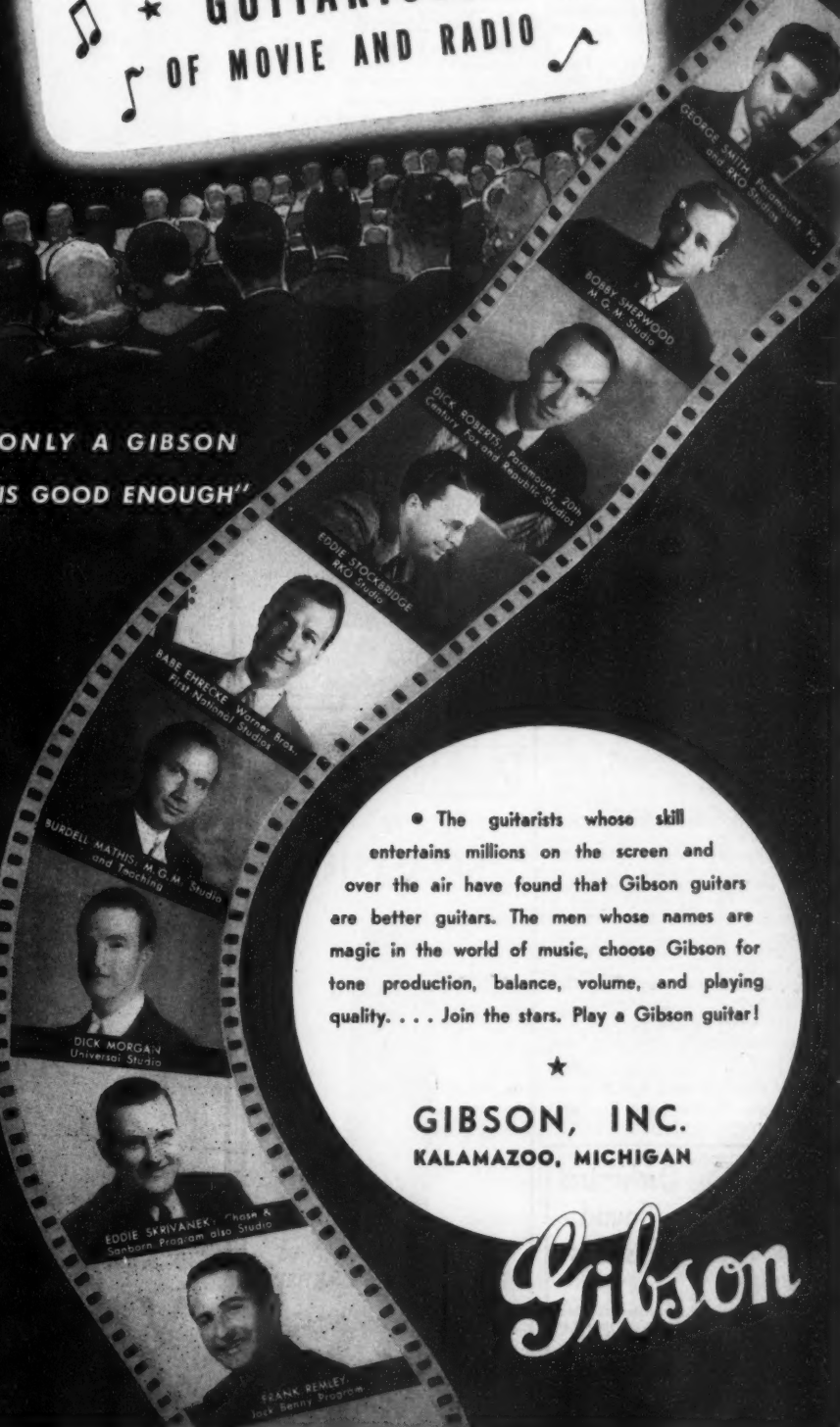
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Critic's in the Doghouse

Dick Stabile's Ork

"In giving the public the kind of music it wants," comments Dick Stabile, bandleader and alto saxophonist, "I try to strike a happy medium. By that I mean a band which definitely avoids the derogatory label of Mickey Mouse music, but also one which keeps out of the category of swing in the sense of loud, raucous music. I don't consider my band a swing band, but yet I feel that we have the ability to play in that style. In adopting the middle-of-the-road style I manage to maintain, I think, a good deal of versatility—at least that is what we strive for. Most of all, however, I want my organization to be known as a genuinely musical group—nothing corny. Rather, clean-cut performances through and through."

HISTORY OF LEADER AND BAND:

Dick Stabile was born in Newark, N. J., May 29, 1909. He acquired most of his musical education from his godfather, Gabriel Massee, who taught him fingering on the saxophone, and other elementary technical aspects of the instruments. This continued for about a year and a half. Since then Dick has studied diligently, and today has one of the finest tones and most agile techniques of any alto saxophonist in the country.

In 1926, Dick joined the pit band of the *Captain Jinks* musical comedy show, which featured Joe E. Brown. Then he played with the band of the *Strike Up the Band* show, after which he was a member of the George Olsen orchestra which played the musical comedy, *Sonny*. This job lasted for well over a year. Then, in 1928, Dick Stabile joined the musical group of Ben Bernie, and he remained with the Old Maestro, as featured alto saxophonist and hot arranger, for nine years. In 1936 Dick formed his own band, and in the fall of that year the new organization was launched on a career which has been successful to a considerable degree. The Stabile orchestra has played at numerous hotels and ballrooms since that time.

THE BAND:

Most notable characteristic of the Stabile organization is the peculiar use of five reeds—the Stabile saxophone quintet. The quintet utilizes a special kind of arranged phrasing which clearly distinguishes the Stabile trade mark. It's no freak manner of phrasing, for Dick doesn't believe in that sort of thing. Rather, it's a legitimate use of the combination of phrasing and harmony, and once you have become familiar with it, it's easily recognizable as typically Stabile.

Stabile Plenty Versatile

Stabile's solo work on both alto saxophone and clarinet is of the superior sort. Certainly he is among the finest virtuosi of these instruments, and his own concept of versatility is well demonstrated in his own playing. He can perform in a sweet style that's not sugary, and in a hot style that swings with the best of them. Adrian Tei shares honors with Stabile as clarinet soloist, while George Kaits handles the hot tenor work. In the brass section, Raymond Heath (trombone) and Joe Guastafarro (trumpet) are the featured hot soloists. Vocals are ably sung by Evelyn Oaks.

Staffan an Arranger

Arrangements for the band are worked out by Stabile himself, and by Bill Staffan, who devotes full time to that job. Bill was born in Cambridge, Mass., some 27 years



Off the Stand . . . Dick Stabile, sax-playing leader of his "rhythmic new deal" band currently at the Statler in Cleveland, tries the terpsichorean art with Evelyn Oaks, his vocalist. A native of Newark, Dick gained fame with Ben Bernie before setting out on his own in 1936. Dick reviews his own band in the accompanying article.

ago. He studied piano privately, and graduated from Tufts College, Medford, Mass., with B.S. and M.A. degrees. He fronted his own band for a while in 1935, playing at Roseland Ballroom (New York) and recording for the Bluebird label. After that he arranged for Paul Tremaine, Meyer Davis, Claude Hopkins, and Irving Aaronson. With the organization of the Stabile group he became its arranger, a post which he has held since that time.

Personnel:

Dick Stabile, Adrian Tei, Joe Stabile, altos; George Kaits, Frank Gibson, tenors; Joe Guastafarro, Gino Bono, trumpets; J. Raymond Heath, George Mannos, trombones; Ray Toland, drums; John Walton, piano; Harry Dapeer, bass, and Evelyn Oaks, vocal.

Radio Signature: *Blue Nocturne*, Stabile's own composition.

Box Office Draw: Good.

Danceability: Excellent.

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Leaders Interview Themselves

Millinder Bankrupt

New York—Lucius (Lucky) Millinder, colored band leader, filed a voluntary petition of bankruptcy last month in New York Federal court while his band was playing the State Theater. Millinder listed \$9,300 in liabilities and \$150 in exempt assets. Almost at the same time Vincent Travers, musical director of the Paradise Restaurant, filed a similar petition, listing no assets and liabilities of \$4,995. Travers' real name is Vincenzo Travascio.



Lucky Millinder

Music Plays Vital Role in Social Life of Prisoners at Joliet

By Dave Dexter, Jr.

Joliet, Ill.—Music plays a big part in the scheme of things at the Illinois state prison here.

Joseph E. Ragen, acting warden, is convinced that a band and orchestra are necessities inside the huge walls which keep more than 2,000 prisoners isolated from the outside world. Fifty convicts comprise the band, and they play every day for the long line of inmates leaving and entering the dining room. The band also is used for drills, and in concerts inside the walls. Every Sunday morning, in the prison chapel, it



Joseph E. Ragen

is featured, and rehearsals are held every day.

Fund Buys Instruments

"In my mind," says Warden Ragen, "band, orchestra or music of any kind is a great thing for an institution, especially one as large as the one here in Joliet. Therefore, I encourage music."

"In addition to the band and orchestra, we have a school for inmates. Those who have no knowledge of music are taught. I venture to say that a greater percentage of those now members of our band and orchestra could not read music or play an instrument when they entered the institution."

Equipment at the Illinois prison is purchased from the proceeds of the inmates' amusement fund, which is derived from the profits of the inmates' commissary. Prisoners may spend \$3 weekly at the commissary.

Relatives Send Horns

"But inmates who prefer or are (Modulate to page 32)

Play an "Electric" for Better Jobs



BOB MULCANY—with Andrew Jacobson's Orchestra WABC & WAAB uses the new Vega Hawaiian Electric Console and a Vega Electric Spanish Guitar.

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But the best jobs still demand something more. And that is tone! The marvelous power and sensational effects of the "Electric" are welcome everywhere. But tone is still king. Tone reveals the difference between the average player and the artist. And TONE makes the difference between a better job and the Best jobs!



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See your dealer today about these new VEGA "Electric" Instruments. Or write direct for free information. (If you play Hawaiian Guitar, ask about the Vega Console—an instrument years ahead in every way.)

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Have Rhythm Sections Been Neglected?

**Need for More Variety is Championed
By Paul Eduard Miller After Hearing
Latest Phonograph Record Releases**

By Paul Eduard Miller

When people think of jazz they think of rhythm. Going further, the element of rhythm is more inextricably associated with swing than with any other division of music. It is the obvious element. In the classics it is often a subtle, unobtrusive part of the general design, but the swing orchestra wears it outside of its sleeve, and carries enough percussion instruments to supply the background for a group almost two or three times its size.

Regardless of the fact that rhythm is so essential and so obvious a part of the equipment of swing music, it is the very thing most often neglected and taken for granted. Star soloists are becoming as common as dahlias in grandma's backyard. Yet the rhythm makers are supplying the accompaniment with the same deadly monotony that has always made classical music lovers see red with respect to all jazz.

Variety Is Needed

There are those who insist that certain soloists require the "drive" inspired by the hoof-fa hoof-fa pattern of the percussion instruments. If this is true, I suppose there is nothing we can do but let them have it, just as we must give a Paderewski an audience so respectful that you can hear a pin drop.

Aside from such eccentricities, however, there are plenty of instances where variety of treatment instilled in the rhythm could make a recording far more desirable. This month I have listened to a remarkably large number of discs in which the rhythm sections literally wept for inspiration from the soloists. A notable exception is Ellington. Another is John Kirby's recording of *Dawn on the Desert*. Ellington rhythms are always interesting. His use of the piano, for example, is unique, and clearly distinguishes his orchestra from competitors. I have heard bandleaders of every description say that what they craved most was a style which would identify them in the public mind. Most orchestras have soloists with styles easily recognizable, thus distinguishing the band, but their rhythm sections are for the most part in a rut. I do not mean to imply that we have no brilliant percussionists. There is no grass growing under many a drummer's or string bassist's foot. Still, when it comes to supporting solos or ensembles the very rhythm sections which show themselves to such brilliant advantage, *per se*, lapse into a monotony, which, if you were forced to listen to it consciously for a couple of hours, would make your head split.

COOTIE WILLIAMS (Vocalion)
A-1 *Mobile Blues* (Ellington)

This blues furnishes an exceptionally fine example of a varied rhythmic pattern. Behind the trumpet solo a combination of drums, piano, and reed organ background may be heard, and its effectiveness may be judged by the contrast it affords with the more conventional rhythms in other current records.

Like *Delta Mood* (reviewed last month), this blues is a concerto for the potent growl trumpet of Charles (Cootie) Williams. Both pieces are similar in mood and structure, and one might almost be the continuation of the other. In the matter of rhythmic variety, both find their counterparts in the Ellington interpretations of *Pyramid*, *Reminiscing in Tempo*, *Saddest Tale*, *Rude Interlude*, and *Black and Tan Fantasy*.

CHOO BERRY (Commodore)

A-1 *Sitting In* (ad lib blues)
B-1 *Forty Six West Fifty Two* (Berry, Stardust (Carmichael))
C-1 *Body and Soul* (Green)

These four sides show off to advantage what is common knowledge—the technical virtuosity of Leon (Choo) Berry and Roy Eldridge. The ad lib piece attains noteworthy freedom of expression on the part of the two soloists. The take-your-turn solo method precludes a situation where one instrumentalist gets hopelessly entangled with another in ensemble jamming. Berry's composition is similar in character, but not quite as relaxed. The other two titles, recorded on a 12-inch disc, can-

example of the kind of monotony that many musically minded people find objectionable. To the dyed-in-the-wool swing fan the objection to this "sock" rhythm, which gives both "ride" and "lift," may seem a queer reversal of values. Supposedly, the essence of swing is a "solid" rhythm section, leeway of expression being granted only to players in the reed and brass sections. Yet, experimentation with rhythm is not only desirable, but in keeping with the jazz tradition as well. Both percussionists and arrangers might take it upon themselves to boldly come forward with rhythmic innovations.

JOHN KIRBY (Vocalion)

A-1 *Dawn on the Desert* (Shavers)

The title is appropriate. Throughout the record a soft, quiet mood

is maintained. The rhythm pattern suggests that utilized by Teddy Wilson's orchestra in *Blues in C Sharp Minor*, but is less monotonous in that it does not keep repeating the same bass figures. Over and above this gratifying rhythmic accompaniment the clarinet (Bailey), trumpet (Shavers), and piano (Kyle) contribute meritorious solos. The arrangement, I suspect, was conceived by Kirby himself, who, being a string bassist, gave particular attention to the bass figures.

SMITH-STACEY-BUSHKIN

(Commodore)

A-1 *The Lion and the Lamb* (Pious)

B-1 *Three Keyboards* (ad lib)

A most diverting disc. The Smith-Bushkin duet (*Lion and Lamb*) fairly crackles with vital-

ity. Bass and treble figures are equally interesting, and the net result is a well rounded performance of a worth while melody. Wetling's drum break, while competently played, is too ordinary and conventional by comparison with the rest of the record. *Keyboards* suffers from weak bass figures, but merits attention nevertheless. On this side Smith completes the trio with a celeste, Bushkin and Stacey being the pianists.

HARRY JAMES (Brunswick)

B-1 *Boo Woo* (James)

With a boogie woogie background supplied by a trio (see personnel), James offers two sides of trumpeting in his best style—a trifle on the sensational side, perhaps, and therefore not on par with his work in *Just a Mood*, but still a good demonstration of his easy-flowing technique and variety of tone and phrasing. The accompaniment becomes monotonous af-

(Modulate to page 14)

JACK TEAGARDEN with His Conn Trombone

Heads New Band!



COMPLETE PERSONNEL OF THE NEW BAND

Left to right, Saxophones: Art St. John, Johnny Van Epps, Ernie Caceres, Clint Garvin and Hub Lytle. Trombones: Mark Bennett, Jose Gutierrez, Red Bone. Trumpets: Karl Garvin, Chas. Sprick, Alex Elias. Drums: Clois Teagarden. Guitar: Allen Reuss. Piano: Johnny Anderson. String Bass: Artie Miller. Vocalist: Meredith Blake. Director: Jackson Teagarden.

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This group of distinguished artists from the new Teagarden band, includes 6 men who use Conn instruments. Left to right: Hub Lytle, hot tenor and arranger, new 30M Connquor tenor; Ernie Caceres, 1st alto and hot clarinet, new 26M Connquor alto; Karl Garvin, hot trumpet, new 12B Connion trumpet; Mark Bennett, trombone, Conn Artist Special; Red Bone, trombone and arranger, Conn 4H trombone; Jackson Teagarden, director, Conn Artist Special.



CONN

BAND INSTRUMENTS

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(Continued from page 13)
ter the second chorus.

CHOCOLATE DANDIES (UHCA release)

B-1 *Dee Blues* (Hawkins-Carter), *Bugle Call Rag* (Pettis-Schoebel)

MOUND CITY BLUE BLOWERS (UHCA release)

C-2 *Georgia on My Mind*, *I Can't Believe That You're in Love*

BESSIE SMITH (UHCA release)
I'm Down in the Dumps, *Do Your Duty, Gimme a Pigfoot, Take Me for a Buggy Ride*

This group has recently been reissued by the United Hot Clubs of America. All the platters are of comparatively recent origin; the Dandies' disc, for example, has been a cut out for two years or less. But no matter, the policy of reissuing is a sound one. My only regret is that some of the rarer items were not chosen in preference to these.

The Dandies' two sides are the best of the lot. In the take-your-turn style the various instrumentalists cut loose on a series of praiseworthy solos (see best solos column). On the whole, the two Blue Blowers sides are mediocre, the performance is spotty, and their major interest lies in Coleman Hawkins' tenoring, and Muggsy Spanier's muted trumpet accompaniment for the vocals.

The importance of Bessie Smith has been overestimated. She sings well enough, but possesses no salient characteristics which set her apart from other blues vocalists. The timbre of her voice is merely average and her phrasing is similar to that of many another blues warbler. Her emotional expressiveness is no better, no worse than some of her contemporaries. However, let it be said that her numerous recordings entitle her to some recognition historically as an influential personage.

BUD FREEMAN TRIO (Commodore)

C-1 *Swingin' Without Mezz*, *Three Little Words*, *The Blue Room*, *Exactly Like You*

To appreciate the tenoring of Bud Freeman one must first accustom himself to a rough tone and excessive vibrato. Judged by academic standards that sort of playing is unacceptable. But it's a typical jazz style and tone, used by many virtuosos. In certain instances, that kind of playing supplies effective orchestration, but there is a limit to its legitimate use, even in jazz. There's an overdose of such playing on these four sides. Pianist Stacey does great work; Wetling's drumming is competent.

ALEC WILDER (Brunswick)

Neurotic Goldfish, *A Debutante's Diary*, *Concerning Etchings*, *A Little Girl Grows Up* (all Wilder)

Mr. Wilder's neurotic goldfish aren't half as neurotic as the titles for his compositions. That Mr. Wilder should dismiss his serious attempts at something new in swing with such frivolous titles is somewhat unfortunate. Somehow the words neurotic goldfish are incompatible with the celestial instrumentation of this octet, and produce the same effect upon the listener that would follow an announcement by Toscanini that a special guest artist on the NBC broadcast was to play Brahms' *Lullaby* on an open trumpet. I have no objections to surrealist titles when they are in keeping with the mood of the piece, but Mr. Wilder's music is not nearly so modern as these titles try to make it out to be.

The music itself has an 18th century charm, with an occasional promise of syncopation. It makes for pleasant listening in spite of the somewhat similar patterns of all four pieces.



—C. S. McDonald Photo

The Boys Meet Glenn . . . The role of host to songpluggers and other representatives of Tin Pan Alley was played the other night by Glenn Miller, tromboning batoneer, who is shown here with (left to right) Fred Auger, Leo Talent, Bob Harris, Miller, Billy Coby, Frank Maciada and Mack Paul. Glenn's band moves into the Glen Island Casino in May after a run at the Meadowbrook, where his band is now.

RECOMMENDED SOLOS

PIANO

JESS STACEY in *Three Keyboards*, *The Blue Room*, *Swingin' Without Mezz*.

DUKE ELLINGTON in *Mobile Blues*, *Dancing on the Stars*.

WILLIE LION SMITH & JOE BUSH-KIN in *The Lion and the Lamb*.

CLYDE HART in *Sitting In*, *Forty-Six West Fifty-Two*.

BILLY KYLE in *Dawn on the Desert*.

PETE JOHNSON in *Boo Woo*.

TEDDY WILSON in *More Than You Know*.

HORACE HENDERSON in *Bugle Call Rag*.

ARTHUR SCHUTT in *Feelin' No Pain*.

TRUMPET

COOTIE WILLIAMS in *Mobile Blues*, *Gal-avantin'*.

HARRY JAMES in *Boo Woo*.

ROY ELDRIDGE in *Body and Soul*, *Sitting In*.

MUGGSY SPANIER in *Georgia on My Mind*.

RED NICHOLS in *Feelin' No Pain*, *Ida*.

CHARLES SHAVERS in *Dawn on the Desert*.

BOBBY STARK in *Dee Blues*.

TROMBONE

MIFF MOLE in *Feelin' No Pain*.

JIMMY HARRISON in *Bugle Call Rag*.

LAWRENCE BROWN in *Dancing on the Stars*.

ALTO SAXOPHONE

JOHNNY HODGES in *Dancing on the Stars*.

BENNY CARTER in *Bugle Call Rag*.

WILLIE SMITH in *Blue Blues*.

TENOR SAXOPHONE

COLEMAN HAWKINS in *Dee Blues*, *Bugle Call Rag*, *Georgia on My Mind*.

LEON (CHOO) BERRY in *Stardust*, *Sitting In*, *Forty-Six West Fifty-Two*.

BUD FREEMAN in *The Blue Room*, *Three Little Words*.

EDDIE MILLER in *The Blues*.

BASS SAXOPHONE

ADRIAN ROLLINI in *Ida*.

CLARINET

BUSTER BAILEY in *Dawn on the Desert*.

BENNY CARTER in *Dee Blues*.

JIMMY DORSEY in *Georgia on My Mind*.

BENNY GOODMAN in *The Blues*.

FUD LIVINGSTON in *Feelin' No Pain*.

BARNEY BIGARD in *Gal-avantin'*.

STRING BASS

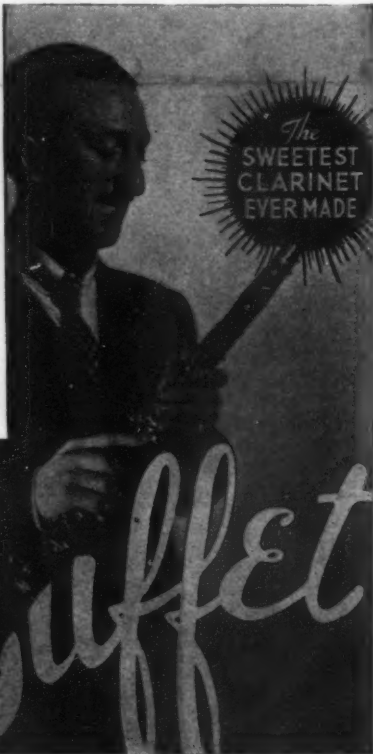
JOHN KIRBY in *Dawn on the Desert*.

VOCAL

MILDRED BAILEY in *I Cried For You*.

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Record Briefs

Though not among the best of the Nicholas Five Pennies platters, *Ida* and *Feelin' No Pain*, just reissued on Vocalion, feature enough good solos to warrant attention. The All Star band on Victor competently performs *Blue Lou* and *The Blues*, but is important mainly because it brings together on one record so many big names. In *Gal-avantin'* Cootie Williams, Vocalion, serves up some more of his fine trumpet-ing. Johnny Hodges, Vocalion, again displays his facile alto saxophone technique on the somewhat sentimental *Dancing on the Stars* and *I'm In Another World*. John Kirby's bunch, Vocalion, produces so-so results on *The Turf*, a Kirby original, in which an out-of-tune alto blower indulges in some pretty corny riffs. *Blue Blues* by the Jimmie Lunceford outfit, Vocalion, exhibits a righteous example of that band's powerhouse style; in lesser degree *Le Jazz Hot* does the same, while the quieter more commercial stuff is given a chance in *Baby Won't You Please Come Home and Rainin'*. With a superior and vigorous attack the orchestra of Phil Lang, Brunswick, struts its stuff on *The Plymouth Rock* (a combination of the Duke Ellington and Sid Phillips compositional styles) and *Churchmouse on a Spree*, Frank Froeba's fanciful creation.

Powell Debuts

Walter Powell, Vocalion, former trombonist with Milt Britton, debuts with acceptable swing version of *Devil's Holiday* and *Definition of Swing*. In the best Bailey fashion, Miss Mildred herself softly sings *I Cried for You*, *Begin the Beguine*, *Blame It on My Last Affair*, and *What Shall I Say*—Vocalion. On the pornographic side Patricia Norman vocalizes *The Tale of the Groom*.

Six Slides by Billie

Whiteman's *Swinging Strings*, Decca, perform smoothly, swiftly two Gerahwin tunes, *Lisa* and *Lady Be Good*; excellent guitar work. *Swinging lightly* and very, very politely Teddy Wilson, Brunswick, steps out with four commercials, all with Billie Holiday vocals—*Supper*, *More Than You Know*, *What Shall I Say?* and *It's Easy to Blame the Weather*. Miss Holiday

further vocalizes in a characteristically throaty voice on *Dreams of Life and Love*, *All I Ask of You*; the Vocalion label credits her with the band.

Linder Steps Up

New York—Ralph F. Linder has been appointed sales promotion and advertising manager of the American Record Corp., recently purchased subsidiary of the Columbia Broadcasting System, it was announced by Edward Wallerstein, American president. Linder, 34 years old, has initiated scores of merchandising innovations, and formerly was affiliated with *Good Hardware*, *Delineator* and *The Progressive Grocer*. A grad of the University of Minnesota, Linder's home is in New Rochelle, N.Y. The company, which manufactures Brunswick, Vocalion and Columbia discs, rapidly is building an extensive library of hot jazz with John Hammond, noted music patron and critic, taking an active part in signing such names as Count Basie, Pete Johnson, Albert Ammons, Lux Lewis and others for regular record sessions.

Ralph F. Linder

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DOWN BEAT

17

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Dany Barker, guitar; Sidney Catlett, drums;
Arthur Shapiro, bass.

CHOCOLATE DANDIES (For UHCA 53-54)—
Benny Carter, clarinet & alto; Coleman
Hawkins, tenor; Bobby Stark, trumpet; Jimmy
Harrison, trombone; John Kirby, bass; Hor-

ace Henderson, piano; Clarence Holliday,
guitar.
ROUND CITY BLUE BLOWERS (For UHCA
51-52)—

Coleman Hawkins, tenor; Jimmy Dorsey,
clarinet; Muggsy Spanier, trumpet; Red Mc-
Kensie, blue blower & vocal; Jack Rulin,
piano; Al Morgan, bass; Jack Bland, guitar;
Frank Billings, drums.

BESSIE SMITH (For UHCA 47-48, 49-50)—
Bessie Smith, vocal; Frank Newton, trumpet;
Jack Teagarden, trombone; Choo Berry, ten-
or; Benny Goodman, clarinet; Billy Taylor,
bass; Buck Washington, piano; Bobby John-
son, guitar.

RED NICHOLS PENNIES (For Voc. 4454)—
Red Nichols, trumpet; Miff Mole, trombone;

Fud Livingston, clarinet; Adrian Rollini, bass
sax; Arthur Schutt, piano; Vic Barton, drums;
Dick McDonough, guitar.

ALL-STAR BAND (For Vic. 26144)—
Benny Goodman, Hymie Shertzer, Eddie
Miller, Arthur Rollini, reeds; Bunny Berigan,
Harry James, Sonny Dunham, trumpets; Jack
Teagarden, Tommy Dorsey, trombones; Bob
Haggart, bass; Carmen Mastren, guitar; Ray
Bauduc, drums; Bob Zurke, piano.

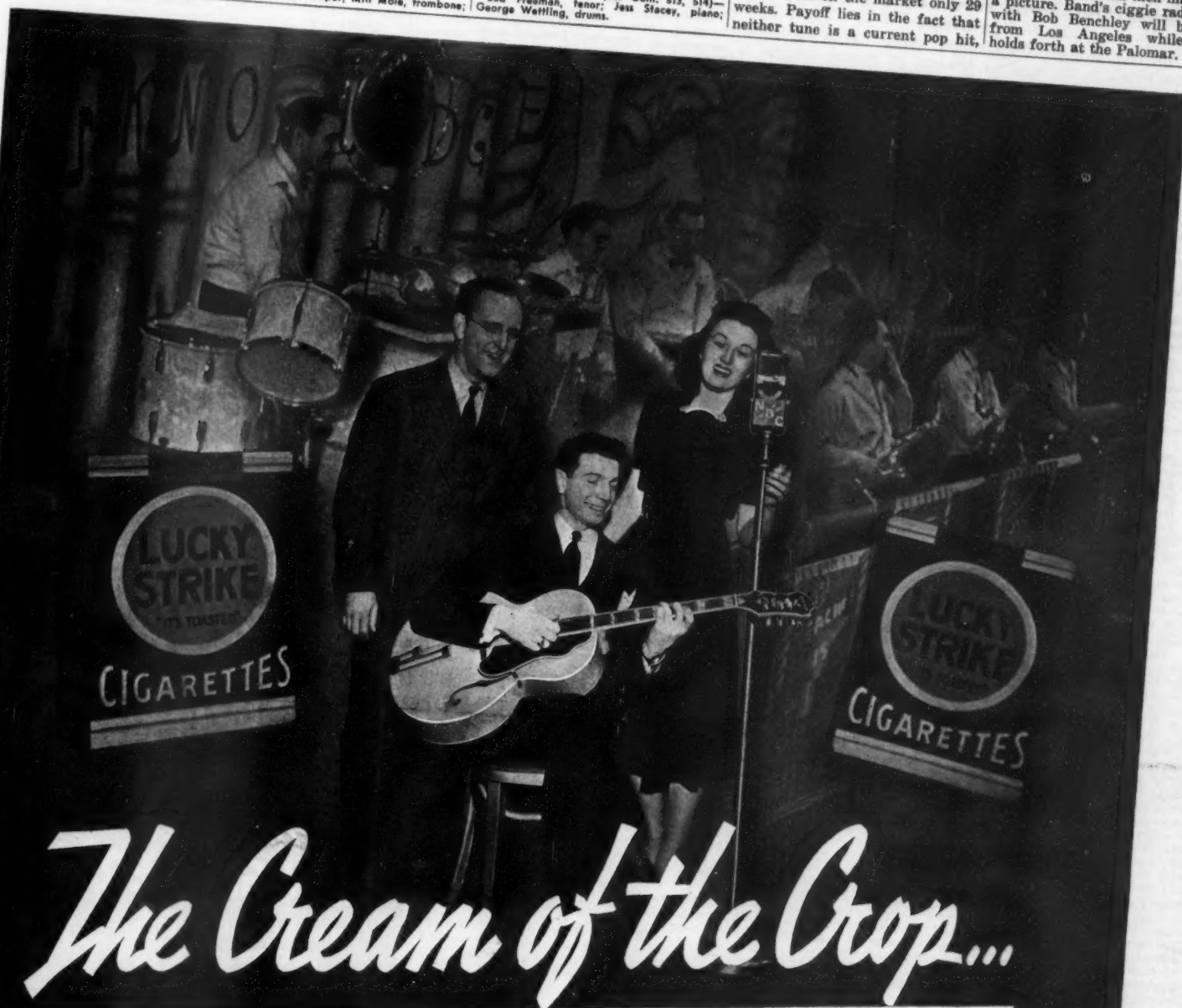
HARRY JAMES TRIO (For Br. 8318)—
Harry James, trumpet; Pete Johnson, Eddie
Dougherty, pianos; Johnny Williams, drums.

BUD FREEMAN TRIO (For Com. 513, 514)—
Bud Freeman, tenor; Jess Stacey, piano;
George Wettling, drums.

Shaw's Discs Big: Palomar Next Stop

Camden, N. J.—Artie Shaw's
Bluebird platter of *Indian Love
Call* and *Begin the Beguine* has
outsold all discs on RCA-Victor's
list of the last nine years, although
it has been on the market only 29
weeks. Payoff lies in the fact that
neither tune is a current pop hit,

making it all the more phenomenal
that the record has sold as it has.
Shaw and his band go into the
Palomar Ballroom, Los Angeles,
April 19 for an indefinite stretch
which may hold until Benny Good-
man arrives at the Coconut Grove,
same city, in May. While on the
coast Shaw and his men may make
a picture. Band's ciggie radio show
with Bob Benchley will be aired
from Los Angeles while Shaw
holds forth at the Palomar.



The Cream of the Crop...

★ CHARLES CHESTER

Chester's admirable performance is indisputable evi-
dence of the guitar's value in the rhythm section
of the modern band.

★ KAY KAYSER

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gregation appreciate the addition of a guitar in the
rhythm section, especially when it's an EPIPHONE.

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Radio Sponsors of Dance Bands Are Wasting Money Overlooking Tie-Ups!!

National Campaigns Offer Wide and Virtually Untried Fields for New Sales; Shaw-Old Gold Cited as Poor Example

By George Oveson

Most of the people who sponsor dance bands on radio programs waste a tremendous amount of money—waste it through ignoring countless opportunities to tie-in on the promotional campaigns that are constantly being put on by the promoters and operators who buy the bands for engagements.

We do frequently hear about aggressive promoters and managers arranging local and regional tie-ups on band dates, and there have even been a few attempts to try tie-ups on a national scale, but, for one reason or another, such attempts have always turned out to be strictly abortive.

Won't Run on Own Power

The reasons given for the failures have been many and varied, but the main difficulty seems to have been the effort necessary to keep such campaigns going. It seems they don't run along under their own power.

Regardless of reasons and excuses, it still seems silly as hell for sponsors to spend the kind of money that they do, and then go on ignoring such obvious means of increasing the value received for each dollar spent. And that's saying nothing about how unfair such lack of action is to the bands that are involved.

Since way back in the early days of commercial broadcasting, dance bands have been used on radio programs to sell everything from cheese to sex. And unfortunately, their selling activities have usually ended right where they started—on the radio!

Sponsor Overlooks Sales!

There is no reason, whatever, why the companies that sponsor these shows should not get a continuing benefit from their sponsorship. The bands could, and should, be selling their sponsors' products off the air as well as on it.

I don't mean that it would be either possible or desirable for a band leader playing a swanky hotel room to get up, three or four times an evening, and give-out on a 10-minute commercial plug for Dinglehoof's Little Pig Sausages, but I do certainly feel that sponsors should tie-in on the promotion of every engagement that their bands might play.

The net result could not be other than a real benefit to everyone concerned—more publicity and advertising, and perhaps even direct sales, for the sponsor—more business and more cash in the boxoffice till, for the promoter—and greater drawing power, which means more cash, for the bands.

Band Not to Blame

And in addition, such cooperation would be a real protection for the bands involved. I wonder how many times the buck has been passed to the band, when a sponsor felt that he wasn't getting his money's worth out of a radio program.

With so many so obvious advantages, why is nothing done? Are the advertising agencies, who buy this talent and produce these shows, asleep on their feet? Or is the agencies' trouble in manpower? Have they overlooked the importance of having men who understand showbusiness promotion—men who can visualize, plan and execute such tie-ups?

But, then again, whatever the answers might be, the fault is not

Here we have a great swing band riding the crest of popularity—a highly rated firm of press agents, Garfield & Zimmerman—a top-flight booking office, Rockwell O'Keefe General Amusement Corporation—and one of the very top advertising agencies, Lennen and Mitchell.

And what does this dazzling array of expensive talent produce? Promotionally, NOTHING!



See there? Everytime we need Glen he's somewhere strengthening his embouchure!!

entirely that of the agencies. How about the management, booking and publicity set-ups of the bands themselves? The managers and bookers are supposed to be showmen. What's holding them back? Why don't they point out these obvious advantages of following-through? Or are they, too, asleep on their feet?

Old Gold-Shaw Example

Some of these programs involve so much high-powered, and high-priced, ability that it scares you just to think of it. Yet nothing ever happens when it comes to good, solid, cooperative promotion tie-ups.

Name any radio show that features a dance band, and you'll find virtually the same conditions existing. But let's take the Artie Shaw-Old Gold combination as a perfect example.

Join the Parade of Stars
FEATURING OUR SWINGSATIONAL HIT
It's Not Easy Being Green
At the Grand Old Opry
By GUY LOMBARD and KING
Special Swing Arrangements by
JOHN HANDEL MUSIC CO. • 1111 N. Dearborn St. • CHICAGO

The Shaw band now is on tour, playing theaters and one-niters, enroute to the Palomar in Los Angeles. Has Rockwell O'Keefe worked out a cooperative commercial tie-up to offer the promoters, operators and managers who are buying the band? Has Garfield & Zimmerman? Has L & M?

If they have, ROK's Chicago office knows nothing about it, and they really should, because they have dates to sell.

With such a sponsor as Old

Smartly
DISTINCTIVE



THE Strand
A New HOOVER Taxedo
With a "Shaw" suit for business, or all in white, this new Hoover single breasted Taxedo is "in the groove" for smart style and well-presented dandy appearance. Choose it in all White, or in White with Navy Blue trim. Either will make your competition a "wonder" for superior distinctive style.
\$49.00 Each
Other Taxedos \$2.95 and up—Write for Catalog
HOOVER
Cleaning of Original Fabrics for New Shirts
30 West 10th St. Dept. 100 New York City

Gold, there are literally hundreds of ways in which to cooperate with the buyers.

On one-niters, for example, every Old Gold distribution outlet within the territory of each engagement could be handling the advance-sale tickets—perhaps giving a special discount if the ticket purchaser also buys a package of Old Golds—or a free package of Old Golds with every ticket at full price—or a free ticket to everyone who buys a full carton—or as straight sales outlets—or as exclusive advance-sale outlets—or etc.—or etc.—or etc., to say nothing of cooperative action on all local newspaper, radio and window-card advertising. The promoters and operators would be more than glad to work along on such programs, and similar arrangements could easily be worked out with theater managers.

But no matter what kind of an engagement might be played, someone should see to it that every person in that territory knows that the engagement is being played, and that the band playing it is the same band that sells Old Gold cigarettes on the radio.

Promoters Would Benefit

That's the least that should be done! With the proper set-up and a little extra effort on someone's part, every engagement could be turned into a concentrated local merchandising campaign that would sell cigarettes, as well as increase the take at the box-office. And if you don't think the promoters would pay more for a band that could throw in a few ready-made commercial promotion tie-ups—just ask them!

Why hasn't someone prepared an extensive press and promotion manual listing a number of ways in which the P. Lorillard Company is prepared to cooperate with the buyers of the Shaw band?

Why hasn't someone been appointed to see that each buyer avails himself of one of these plans, or if none is suitable, to develop a special arrangement that will be suitable?

Why is Old Man Opportunity such a mess of bandages from beating his head against stone walls?

Is EVERYBODY asleep?

Roland Young's Ork Goes Out On Road

York, Pa.—Stuart's Artists Service here has signed Roland Young's band for a series of gigs throughout Pennsylvania. Band, hailing from Bridgeport, Conn., is fronted by Young, who sings, plays fiddle and jots arrangements. Personnel includes Sam Merowitz, Leighton Nevins, Bill Thompson and Mike Valenti, saxes; Ronny Rommel, Ken Foeller and Howard Peterson, trumpets; Nick Mariconda, trombone; Al Martin, piano; Phil Dea, bass; Pete Henry, drums and vocals, and Jesse Hayes, singer.

Martin, Henry, Dea and Thompson form Young's "instrumental quartet" which is featured along with Young's Dixieland sextet.

Contest for Songwriters

New York—A national songwriting contest, with Paul Whiteman, Kay Kyser and Guy Lombardo among the judges, was launched last month here by the Song Hit Guild, 1619 Broadway. Winners will have their songs published by Santly-Joy-Select. Inquiries should be made to the above address, as the contest is open to songwriters all over the nation who never before have marketed a tune.

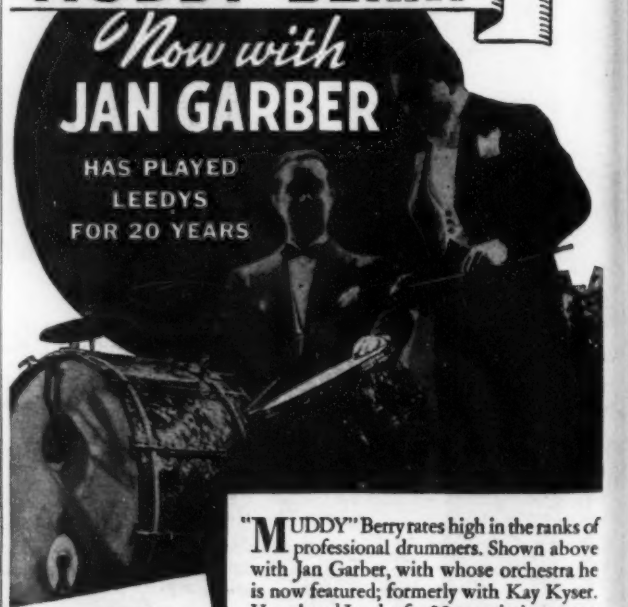
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KRAUTH & BENNINGHOFFEN HAMILTON, OHIO

More Gossip As Screeched By Parson Acidmouth Himself

**Whiteman's Money Goes Up in Smoke;
Stocco Leaves Masters; Other Gossip
About Radio Music and Musicians**

By Bill Rosee

Holy Smokes! More than \$180 of Paul Whiteman's money goes up in smoke every week, and here's how. Paul and his orchestra rehearse three days a week, 12 hours a day. Every hour, the men are allowed five minutes out to smoke. Rehearsal pay for the band being at least \$1 a minute, PW's smoking bill during rehearsal periods amounts to more than \$180 a week!

Lombardo a Dreamer

Off the Cuff—Robert Emmet Dolan, Hollywood NBC maestro, is one of the smallest leaders in radio. He perches 5 feet, 4 inches atop two platforms to make himself visible to every member of his band. . . . Tom, Dick and Harry, vocal trio, always follow that name order whenever they go anywhere together, whether it be sitting in a movie or walking down the street. . . . Guy Lombardo's worst dream involves playing a bass drum in a revolving door. . . . Abe Lyman and Singer Frank Munn figure an average of 25,000 notes are played on one of their broadcasts. Total is derived from six numbers of 240 notes played by 18 men. . . . Harold Stokes directed his "Music Counter" broadcast while laboring under a 102-degree temperature brought on by grippe. . . . Sal Stocco, recently an arranger for Frankie Masters, has organized his own band. . . . A 3-letter man in basketball, track and football, Sammy Kaye main-



Guy Lombardo

tains a training schedule which friends insist would allow him to turn in a brilliant performance in any track competition among band leaders. . . . Al Roth, NBC maestro, says *A Tisket, A Tasket*, and *'Round the Mulberry Bush* were well known medieval dance melodies. . . . Raymond Paige hired six extra harpists for his version of *Shadrack*. . . . When Band-leader Phil Davis of Cincinnati gets upset and jittery, he relaxes by stunt flying. Makes a new man of him, he says. . . .

Dunning Has a System

NIGHT LIFER?—When Mickey Rooney dropped into Chicago's Blackhawk to dig Bob Crosby's band in action, his traveling companion from MGM first had to be convinced there would be no fotogs or reporters. It's not considered "good publicity" for the American public to think Mickey spends his time in night clubs. . . . WGN's Len Salvo took first place in a recent contest for radio organists in the *Milwaukee Journal's* contest. . . . Though he is one of the original members of Kay Kyser's band, George Dunning plays no instrument now. He gave up playing about four years ago to devote all his time to making Kay's arrangements. . . . Ray Noble explains the mystifying title of his new swing tune, *Cool Head*—Manny

Goodman Wings Westward

Los Angeles—It will be something "new and different" for patrons of the Coconut Grove of the Ambassador here May 21 when Benny Goodman's crew moves in for a 6-week stretch at the spot, long known as a hangout for sweet bands. The BG band will follow Freddy Martin's orchestra and observers are wondering if the jitterbugs can save enough cash to catch Benny in the swank spot. If they do, the management probably will use jive outfits often in the future. Goodman probably will make a picture while here.

George Wettling, who recently signed a 5-year contract as drummer with Paul Whiteman's orchestra, writes a column every month in DOWN BEAT.



Family Jam . . . And we don't mean strawberry. Bobby Morris, pianist at the Dog House Cafe in Reno, and wife Sue strike up a tune at home after working hours.

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TROMBONISTS! Get aboard the MARTIN BANDWAGON and Really Go Places!



ERNIE PASSOJA, NBC STAFF, CHICAGO. Ernie startled the trombone world while with Horace Heidt several years ago, by playing up to B flat above high B flat, not once but many times during each performance. With tone and brilliant musicianship to back it up, Ernie has skyrocketed to the top and is one of the outstanding men in the country.



MIFF MOLE, with PAUL WHITEMAN. Miff is the idol of trombone players everywhere. The originator of fast trombone playing and an artist whose wizardry and fame are known all over the world, he was first trombone at NBC, New York, for the past ten years, also a member of the Committee of top-ranking stars which designed the new Martin Trombone.



MOE ZUDEKOFF, with PAUL WHITEMAN. Recently featured with Tommy Dorsey and now first Trombonist with Paul Whiteman tells its own story—and believe it or not—he's just turned twenty. Moe has already reached the pinnacle of the profession and both he and Paul Whiteman are to be congratulated on their association and mutual good fortune.

WHEREVER you go—in dance orchestras—radio stations—theatres—bands—concert orchestras—with soloists—you'll find the Committee Martin Trombone has taken hold with a Bang! You'll find the top men in every locality fast "going Martin" in steadily increasing numbers. Why? Simply because the Committee of outstanding New York Trombonists who designed this marvelous instrument—knew what the profession long needed and wanted—and with the aid of the Martin Company developed a Trombone that is miles ahead of any other.

All you have to do is try the Committee Martin and look at the standing and reputation of the men playing it. It tells its own story, and as one of the country's best known Trombonists said—"It gives a thrill that doesn't wear off." What better recommendation could anyone want!

See your local Martin dealer or send today sure for copy of "Good News for Trombonists". Includes complete story of Committee Model Martin, how it was developed, features, etc.—also pictures and interesting sketches of Committee members and many other prominent artists who have switched to Martin!

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GUTBUCKET DRIPPINGS

Into Which Riled, Relentless, or Rabid Readers Drip Their Dissonances of Opinion

Edited by Ted Toll

The drip with the loudest splash this month seems to have come from a couple of concurring opinions about Coleman Hawkins sent in by a Dartmouth sophomore and a cat in East Hartford, Connecticut.

Howard Slason, the Connecticut cat, asks: "What is so wonderful about Charlie Barnett? Just because a guy displays the arranging talent of Ellington, Henderson and Basie, is he a sensation? (Editor's note: Isn't he?) Listen to Barnett's tenor on *Talk of the Town*, and then pick up Henderson's Columbia 2825-D, featuring Coleman Hawkins on the same job. Barnett, the mug, is obviously trying to slide into Swing's Hall of Fame by the back door, but why push him?"



Count Basie

Oliver A. Quayle III, Dartmouth '42, concurs on "Hawk": "Chu Berry has wonderful technique; everyone appreciates Bud Freeman; nobody can help but extol Eddie Miller's excellent work; George Auld has taken some terrific solos... but there is one man immortal to the tenor saxophone. That man is Coleman Hawkins... Just listen to his second chorus on *Natcha's Dream* (Decca) and you will see what I mean. He plays not only with mouth and fingers, but with his soul... The greatest tenor saxist in the world, Coleman Hawkins!"

Rise to Clinton's Defense

A couple of letters drip defense of Larry Clinton after the Guy Sykes piece, "*Clinton Steals From the Dead*," appeared in the Feb. issue.

C. Cleaves Johnson, student at Virginia Polytechnic Institute at Blacksburg, says: "It's too bad that the writer of the article can't, or doesn't, cite more than one example to prove (?) that Larry Clinton 'steals from the dead'... Anyway, doesn't Larry deserve credit for making a tune a hit where the original writer failed? And didn't he give Debussy credit for his tune, *My Reverie*?"

Benjamin Sirota, mentioning his mere 16½ years' existence on this mundane sphere, gives his letter the headline, "Bouquets for Larry Clinton." It says in part: "It is my aim to set the readers right

on the subject of this ace arranger-composer-batoneer. The first thing I want to say is that Guy Sykes' accusation that Larry's *Boogie Woogie Blues* is a steal from Pine Top Smith's *Boogie Woogie* is absurd. Only a person completely ignorant of swing could make a statement like that... In the first place Clinton's song isn't even played in *Boogie Woogie* style."

A Batch of Bouquets

Along with another bouquet, tossed this time to our record critic, Paul Eduard Miller, a few incidental compliments are tossed at random in this next letter:

Dorothy Cooke, of Everett, Massachusetts, writes it: "Bouquets to Paul Miller... He seems sincere and unprejudiced in his platter reviews, and I am convinced that he knows his jazz inside out... The most underrated musician alive is Jess Stacey... Bobby Hackett is the logical successor to Bix. He can send a chill right to your fingernails... James has obscured Ziggy Elman too long; now he'll get his chance... How about a few more plugs for Charlie Barnett's great ork?" (Did you get that, Slason?)

Miss Cooke includes a query for some personnel dope: "I recently unearthed an old Okeh by Miff Mole and his Molers on *Alexander's Ragtime Band* and *Some Sweet Day*. I would be grateful for any information about the personnel for this disc. There's a nice bit of trumpet, which may be Nichols, and a neat guitar chorus, I think by Lang."

J. Dorsey Please Note

Frank Aisbitt and Ralph Lockhart of West View, Pa., collaborated on this: "Your writer said that Jimmy Dorsey's band was underrated and that he needed time on the air and lots of it. Well, when he played the Hotel New Yorker he had plenty of time on the air. We ourselves heard him every Thursday, Friday, and Saturday nights for three weeks but he has yet to send us solid. For a supposed swing band he plays an awful lot of ballads. I think if he played *Pagan Love*



Krupa's Cagers on Hand to Give Gene's Ork Big Chicago Welcome

By Jerome Slow

Chicago—Presenting Gene Krupa's basketball team!

It isn't made up of members of Gene's band, either. A brother, Peter Krupa, shown seated front row at left with hands on his legs, manages the squad and arranges for its games.

When Krupa and his men opened at the Sherman Hotel here March 11, the boys on Gene's team were among those present welcoming the nation's best known drummer

to Chicago. And curiously enough, although Gene knocked around here many years before and after joining Benny Goodman's band, the current Krupa job is Gene's first in Chicago with his own band!

Brother Works for City

Peter Krupa is a city engineer. He outfitted the boys, with Gene's assistance, with suits bearing the famous "G. K." seen on the Krupa

Song, Liza, Dusk in Upper Sandusky, and Undecided, and tunes like that more often, he would get much more recognition... It's tough listening for a half an hour for a couple of good swing tunes that never come. Jimmy himself is plenty solid on the alto. Jimmy should give Ray McKinley, the drummer, more takeoff tunes than he does."

To which Dorothy Cooke came back with: "T. Dorsey deserves a good spanking! He can be good; why does he cheapen himself with the corn he's been turning out of late?... He should take a tip from his brother, Jimmy."

drums. Known as "Gene Krupa's Variety Club" team, the boys have won 16 and lost 6 in their battles on courts on the city's South side.

Shown above, front row, left to right—Peter B. Krupa, E. Lundahl, N. Saviano, G. Jola, Coach E. Clifman. Second row—L. Kaplan, J. Lundahl, J. Slow, J. Dunn, E. Much, E. Oberg and H. Kaplan. Rear row—H. Powell, J. Walsh, E. Hess and G. Puskiewicz. All live in Chicago.

Gene's new band, a hit at the Sherman, has some new faces. Personnel now includes Ray Biondi, guitar; Milt Raskin, piano; Horace Rollins, bass; Bob Snyder, Sam Donahue, Mascagni Ruffo and Sam Musiker, saxes; Dalton Rizzotto, Bruce Squires and Al Sherman, trombones; Ray Cameron, Jack Muntz and Richard Lotter, trumpets. Only Gene, Ray and Milt are members of New York's 802 Local, others hailing from a half-dozen other cities.

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ORCHESTRATION REVIEW

By Tom Herrick

THE SKATERS WALTZ, Bregman, Vocco & Conn, Arr. by Bob Haggart. This orchestration has really "got it." It is very simply orchestrated and yet it kicks plenty in the lazy Crosby two-beat style. It is one of the most practical swing-aros yet arranged by Bassman Bobby Haggart. The muted brass chorus at A can be made extremely effective by backing it up with a swishy beat on the crash cymbal. The several instrumental solos are backed up with well-voiced organ. One for the books.

BEGIN THE BEGUINE, Harms, Arr. by Jerry Gray. "Artie Shaw" bands, of which there probably are untold hundreds throughout the country, will get a tremendous kick out of the new Shaw series recently published by Harms. *Begins the Beguine*, one of Artie's most popular records, furnishes the basis for this fine stock arrangement. As a matter of fact, it is practically the same as Artie's original arrangement, except that it is scored in the key of C, whereas the original, I believe, was in E flat. The clarinet solos are written into the third alto saxophone part instead of the first alto part. A fine example of the Shaw style of swing.

"TAIN'T WHAT YOU DO (It's the Way That Cha Do It), Leeds Music, Arr. by Vic Schoen. The newly formed publishing company, Leeds Music, seems to have picked a hit with this tune. Jimmy Lunceford's version of it is probably the best known and is the one around which this stock arrangement was built. *Tain't What You Do* is the type of tune which a band can build a novelty around. Parodies can be made up to fit in with the original idea. The first two choruses are vocal and may be sung by the whole band. Between C and D there is a second trumpet solo with a sax background. D and E should be carefully rehearsed by the brass in order that the section may achieve that doo-wah effect featured by Lunceford which is put into use here.

I'M DIZZY, I'M DAFFY, I'M GOOFY OVER YOU, Philip L. Haims, Arr. by Bill Scott. Here is a brand new tune composed by Mr. P. L. Haims of Cleveland, Ohio, which sounds like it were specially written for Eddie Cantor. It will provide an excellent feature number for bands that specialize in novelties, for it has an extremely catchy melody and good lyrics. The arranger, Bill Scott, has left the first two instrumental choruses open for vocal work. The interlude between A and D may be omitted, B supplying the modulation into the ride trumpet chorus for the first sixteen measures of the third chorus. The last chorus is simply but swingily orchestrated.

BACK BAY SHUFFLE, Robbins, Arr. by Spud Murphy. This is another Artie Shaw record arrangement on Bluebird, which was penned by Artie and Teddy McRae. After a four-measure drum intro, saxes have the melody with brass figures. The second trumpet takes an entire chorus at C with a typically screwy Shaw background in the sax section. The tenor sax and trombones share the chorus at D, while F and G are ensemble choruses with the brass working against the saxes in a riff effect that will put joy in the heart of Shaw's admirers.

I GET ALONG WITHOUT YOU VERY WELL, Famous Music, Arr. by Gordon Jenkins. Hoagy Carmichael's new tune of 62 bars—count 'em! Gordon Jenkins has built up an entire orchestration with only two choruses, which is just about enough, for this is just twice as long as the average tune. A simple but effective arrangement of a pop tune which you are going to need.

CHOPSTICKS, Shapiro-Bernstein, Arr. by Jack Mason. More material for the novelty band. A tune recreated from the old piano stand-by *Chopsticks*.

ALSO RECOMMENDED

CUCKOO IN THE CLOCK—Berlin, arr. by Jack Mason.
LITTLE SIR ECHO—BVC, arr. by Charlie Hathaway.
HOW STRANGE—Feist, arr. by Spud Murphy.



Ina Signs Up ... Ed Horstman, NBC engineer, sits by while Ina Ray Hutton, blonde bandleader currently at Chicago's Rose Bowl, signs a pact which will see her leading the Melodears at the Chicago radio dinner dance April 14 at the Morrison Hotel, the "big" event of the year for radio men.

The Alligator's Hole

Old Records

Much of the recent mail addressed to this column has been concerned with inquiries regarding value of old records. This question seems to crop up regularly in the minds of collectors, so, for a beginning, I'd like to suggest that much of the information contained in the "Yearbook of Swing," published by *Down Beat*, concerns valuation and personnel of old records. It might be a good idea to consult this volume when such questions pop up.

Senter on Corny Side

John Kavanagh of Brooklyn, N. Y., writes to ask about a Champion record by the State Street Ramblers—*Barrel House Stomp* and *Kentucky Blues*. Since Champion records in the 40,000 series are reissues, the Ramblers

might be almost anyone, but it's not likely that it has much value. Kavanagh also inquires about Boyd Senter. Senter's clarinetting, I am afraid, puts him in the "corny" division; there is no demand for his records, which are practically worthless.

Jack Carder has a copy of the O.D.J.B.'s *Crazy Blues—Home Again Blues*, Victor original. He seems to be under the impression that the writer of this column valued it at \$7.50, and will, therefore, be glad to sell it "to the first of your readers who write me for \$5 cash." The record mentioned never was so valued in this column, nor is it so valued in the "Yearbook of Swing," so I'm afraid Mr. Carder labours under a misconception of fact. The record was valued, I believe, at \$1.50, in one

of the 1938 editions of the Alligator's Hole.

Joseph Carpenter of Hartford, Conn., is evidently recently converted to collecting, so the "Yearbook" ought to be of special help to him. Specifically, Mr. Carpenter wants to know the value of such bands as the Mobile Melody Makers on the Globe label and Joseph Samuels' Band on the Okeh label. Both are practically worthless. As for the Harlem Hot Chocolates on the Hit of the Week label, about which he also inquires, the name is a pseudonym for Duke Ellington.

Frank Kaiser of Clifton, N. J., would like *Down Beat* to use its influence to obtain the reissue of more of Bix Beiderbecke's records. I'm afraid, Mr. Kaiser, this is a job for individual record buyers. Most of the best Bix platters were cut by the Brunswick Record Co., 1776 Broadway, New York City, and I suggest writing directly to them. Kaiser also inquires about Pee-Wee Russell's work on the Louis Prima records. The answer is given on pages 341 and 342 of the 1938 edition of "Hot Discography."

Bix Fans Write
Melvin Stone of Blue Island, Ill., wants to know if Bix took the trumpet solo in Regal 8148, *Hollywood Dances*. Orsh. I (Modulate to page 20)

Artie Shaw

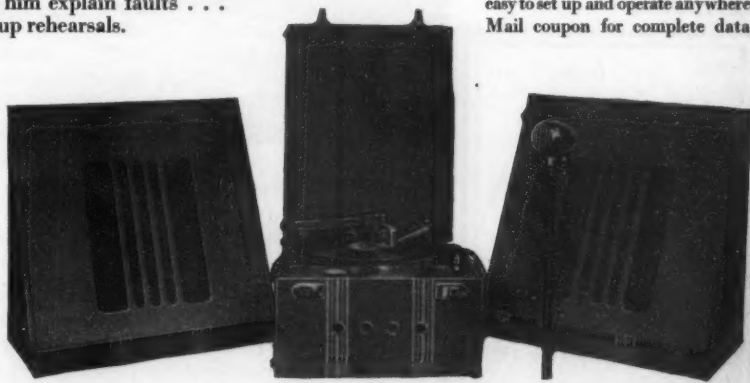
checks up on Artie Shaw with a PRESTO recorder



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"We can't use you," he was told.

But little Jack Robbins stood his ground, got the job. On March 25,

others. And it's the same Jack Robbins who gambled with the then-unknown works of Bix Beiderbecke, Matty Mallneck, Rudy Wiedoeft, Frank Signorelli and a host of other "greats" as we know them today.

Robbins, too, is responsible for America's singing *Good Night Sweetheart*, *Echo In the Valley*, *Chant of the Jungle*, *Cuban Love*



Harry Link congratulates Jack Robbins on Robbins' twenty-fifth anniversary in the music business.

the entire entertainment world celebrated the silver jubilee of America's outstanding exponent of American music—the same Jack Robbins who had been refused a job 25 years ago with the company which he now heads!

Recognized Bix's Genius

It is Robbins who first realized the potentialities of music by and for Americans; it is Robbins who first recognized the beauty and ability of the Paul Whiteman ensemble and who is considered as the man partially responsible for the band's success; it is Robbins who sponsored the modern offerings of such outstanding American composers as Ferde Grofe, Rube Bloom, Thomas Grisselle and

Song and a hundred other record-breaking pop tunes.

Today, with a colorful, honorable quarter of a century behind him in the music business, Robbins is the guiding hand and head of the "Big Three," Robbins, Feist and Miller music publishing corporations.

Still Picks Smash Hits

Robbins hasn't lost his touch, either. Instead he is a "picker" of smash hits as are few others, and his pact with Metro-Goldwyn-Mayer and other motion picture studios is evidence of his ability.

Tin Pan alley may turn out another genius who will equal the spectacular record of Jack Robbins—but it will be the day that snowballs freeze in hell. Jack Robbins' silver jubilee marked more than a milestone in music.

It marked a milestone in American life.

Old Records . . .

(Continued from page 19)

Can't Get Over a Girl Like You and *Heavenly Lark*. According to all available information it is not Bix; perhaps some reader can tell Mr. Stone who it actually is. George F. Baker of Ballston Spa, New York, also asks about Bix, listing three records, none of which feature the great trumpeter. For Messrs. Baker and Stone, and for any other Bix fans, I might mention that the October, 1937, and November, 1937, issues of the American Music Lover magazine carried a complete Beiderbecke discography.

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Louie Kuhn's Band

Joe McAnaney, Horace Booth, Bud Lathrop and Bill Ormiston, saxes; Jack Moore, drums; C. V. Henderson, piano; Gene O'Brien, bass; Bill Eagle and Wayne Ruppenthal, trumpets; Ray Buckley and George Draw, trombones; Dorothy Jean Russell and Ray Buckley, singers, and Kuhn, trumpet.

Layton Bailey's Band

Charles Gordon, Gene Hall, Phil (Gabby) Young and Andy Foster, saxes; Bill Kirkham, trumpet; Les Goodwin, trombone; Clayton (Nappy) Corley, bass; Johnny Reynolds, trombone; Marvin Harper, drums; Herb Eastman, trumpet, and Ann Barrett, vocalist.

Whitey Haines' Ork

Art Burbank, bass; Hal Brown, drums; Earle McCarron, tenor sax; Louie Johnson and Stan Jamieson, alto saxes; Charles Fowler and Laddie McCarron, trumpets; Lavett Hutchinson, guitar; Charlie Cosman, trombone, and Haines.

Jimmie Lewis' Band

Jimmie Lewis, piano; Linn Campbell, bass and violin; Lowell Cobb, drums and vocals; Charlie Morse, trumpet and vocals; Emerson Smith and Bud Nelson, saxes.

Dick Stabile's Ork

Dick Stabile, leader and sax; Evelyn Oaks, singer; Adrian Tel, George Kalitz, Joey Stabile and Frank Gibson, saxes; Gano Bono, first trumpet; Lyle Dedrick, second trumpet; Bill Westfall and Ray Heath, trombones; Harry Walton, piano; Harry Deeper, bass, and Ray Toland, drums.

Stuff Smith

John Brown, bass; Jonah Jones, trumpet; Herbie Cowans, drums; George Clarke, tenor sax; Bernard Addison, guitar; Sam Allen, piano, and Stuff Smith, fiddle.

Don Pedro

Louis Ramblers, bass and marimba; Ted Harmon, accordion; George Schaber, drums; Maurice Ellenhorn, piano; Chester Tomala, sax, clarinet and trumpet, and Don Pedro, violin, marimba and vocals.

Ina Ray Hutton

Lois Lamb, Marion Eliza and Juel Donohue, trumpets; Fry Hesser, Alice Willis and Jessie Bailey, trombones; Zucky Alexander, Betty Stichi, Betty Sattley and Ross Antisdale, saxes; Jean Skinner, drums; Marion Gagne, guitar; Betty Roudeshush, piano; Marge Rivers, bass; Elaine Merritt, vocals, and Ina Ray Hutton, vocals.

Lou Breese

Bud Wahlen, Joe Centurli, trumpets; Earl Hoffman and Gregory Haines, trombones; Sidney Reid, Johnny Mount, Buzz Campbell and John Cameron, saxes; Bill Otto, piano; Auggie Thielman, drums; Horace (Cobby) Eisner, bass; Bill Leach, vocalist, and Lou Breese, trumpet.

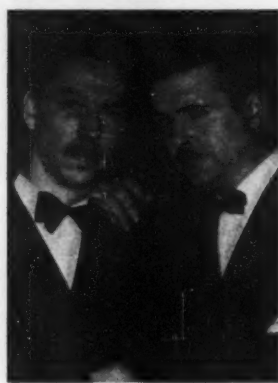
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Berigan Fools All; New Band, Despite Talk, is Best Yet



Bunny and Bob Jenney strike a pose. Bob is one of Berigan's ace soloists now.

By Robert Sutherland

Wollaston, Mass.—"Berigan's going to join Goodman."

That's what the crowd was saying two months ago when Bunny let several of his men go. Others claim Bunny was planning to organize a "chamber group" and try something new in the way of swing trumpeting.

But Bunny fooled us all. He went out and got new men, and a new girl singer in the person of Kathleen Lane, and now he's back on the stand with a new band which in a few more weeks, Bunny and his men are convinced, will be the best Berigan has ever assembled.

He's Using Six Brass

The new combo includes 15 pieces: Gus Bivona, Vic Hauprich, Don Lodice and Larry Walsh, saxes; Bob Jenney and Ray Conniff, trombones; Johnny Napton, Jake Koven and George Johnson, trumpets; Joe Bushkin, piano; Hank Wayland, bass; Eddie Jenkins, drums; Andy Phillips, guitar;

Miss Lane, and Danny Richards, vocals, and Joe Lippman and Andy Phillips, arrangers. Bunny, of course, makes it a 4-way trumpet section.

"Most Loyal of All Bands"

Several factors point to the security of the band's future. One is that it's the most loyal gang Bunny's had. Another is the presence of Wayland, Bushkin and Jenkins in the rhythm section. Wayland and Bushkin are proven men, but Jenkins, a youngster, is the man to watch. He's young, but he is constantly improving and he plays good, solid drums. Don Lodice, on tenor, is about as good as Georgie Auld but doesn't have Georgie's bite. Bivona's clarinetting is exciting, and his alto work excellent.

"I'm tired of just making a living," Bunny said here recently, "and I want the best band in the country."

It looks like he's on his way.

Who Revived Him?

Kansas City — Jesse Price thinks this is some kind of a record.

Playing drums on "Nagasaki" the other night at Club Continental, with Prince Stewart's septa ork, Price rapped out 211 consecutive solo choruses, stopping only when the head of his snare caved in under the beating. During his "solo" the boys in the band walked off the stand, went out, took a smoke, and got back in time to tune up again before hitting a chord and ending what Price believes to be the longest skin solo on record.

Previous mark was 208, set by Price last summer. He expects to make it 300 if the management will allow him the time it takes to turn the trick.

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Swing Piano Styles

Blind Alec Templeton Has Rare Talent; Ability to Swing Surprises Musicians

By Sharon A. Pease

Chicago—Alec Templeton is one of those rare individuals capable of playing both the classics and swing—and with equal aptitude.

Asked how this came about, Alec explains "simply because I have studied each with equal care and sincerity."

Templeton's admission that he has made a serious study of swing would probably surprise the thousands who attended his Carnegie Hall (New York) concert last month. Those privileged to hear him, however, in the atmosphere of a swing session would vouch for Alec that the youth's ability came only after long years of study. Alec not only plays the sophisticated type of swing, which he sometimes includes in his concerts, but he can beat out "chunks" of boogie-woogie, or the blues that really jump.

Blind Since Birth

Alec was born 28 years ago in Cardiff, England. Blind since birth, he has displayed a remarkable sense of touch and sound. When he was two years old, he was able to play on the piano the melodies of a chime clock in his home. At five, he was making public appearances, and at 12 he was taking part in a contest sponsored by the British Broadcasting Corp., in which he won first prize.

Following studies with a local teacher, Alec spent four years at the Royal College of Music in London; then came his formal debut at Aeolian Hall.

Came Here With Hylton

Alec came to the United States in 1935 with Jack Hylton. Since that time, he has become a top favorite through the medium of concerts, the radio, nitery appearances and phono discs. One of his most talked-of achievements is his ability to construct a theme on any five notes, named by members of the audience at random, then improvise on it in the manner of Beethoven, Brahms, Mendelssohn or any of the old masters. He does the same thing with five pop songs. This accomplishment is demonstrated on a record called "Information" which is part of his album number one: "Musical Impressions, Satires and Improvisations" recorded for the Gramophone shop, New York. The second Templeton album includes other piano pieces and some of his more serious works. It's called his "Top-sy Turvy" suite.

These selections, as well as many more by Alec, are published by the Sprague-Coleman Co., New York, in sheet music form. *Longing and Pines*, in the second album, are published by G. Schirmer, Inc., New York. *Back Goes to Town*, another Templeton tune recently recorded by Benny Goodman on Victor No. 26130, is in this second album also.

Plays Three Styles

Alec's work can be classified into three divisions, concert pianist, musical satirist and swingster. Through the years he hasn't neglected the swing department. It was known as jazz back in the



ALEC TEMPLETON

days when Alec spent his first earnings for Paul Whiteman records. There was no dance music on the British air waves at that time.

Alec has never taken any lessons in swing piano, but has progressed neatly enough by listening to recorded work of leaders in the field. He can copy, note for note, any piano recording. I asked him which was the most difficult thing he's ever tried to copy.

Tatum Stumped Alec

"That's an easy one to answer," said Alec. "It was the introduction on *Moonglow* as played by Art Tatum." It's on Decca 155.

Alec is an ardent admirer of Bix Beiderbecke and feels that many of Bix's ideas still are reflected in today's dance music. Tatum, Teddy Wilson and Meade Lux Lewis also are Alec's favorites among the current swing pianist crop. Alec enjoys swing the most, and feels he does it best, after a short layoff. He enjoys listening to and playing all types of swing, but prefers the sweeter type shown in the accompanying illustration of a Templeton improvisation sample.

It has been said that musical progress is based on the clever use of dissonance. This seems to have been Alec's thought throughout. Note especially, in playing his improvisation on this page, the fourth measure and the voicing of the nine-six (thirteenth) chords used in measure 16 to get into the 2-measure tag.

Inquiries to this column should be addressed to Sharon Pease, Lyon & Healy Bldg., Chicago, Ill.—ED.

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How Alec Templeton Improvises On the Blues

MODERATO

The musical score is written for piano and features a moderate tempo. It consists of a single system with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and half notes, with some measures containing triplets. The piece is a blues improvisation, characterized by its rhythmic patterns and melodic lines.

On The World's Fair Front

New York—Bands in niteries adjoining the world's fair grounds are marking time until next month's opening. The three hotels are without bands, but may have them soon.

Sleepy Hall's ork is at the Bermuda room of the Show Bar, a scant 1,000 feet from the fair grounds. Billy Brooks' 12-men combination is at the Queens Terrace and Jan Fredrics holds forth at the Boulevard Tavern. Lou Dell's crew is at Woodside Gardens and

a new spot, Bustonoby's, probably will use names after the event gets under way. Problem confronting the maestros now is the radio wire situation. Show Bar probably will

have a Mutual wire, while others will use names after the event gets under way. Problem confronting the maestros now is the radio wire situation. Show Bar probably will go in until the fair starts.

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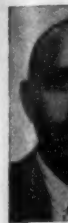
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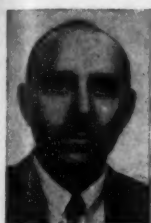
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Guitars and Guitarists

Al Valenti Back in the East; Student Has His Troubles With Strings

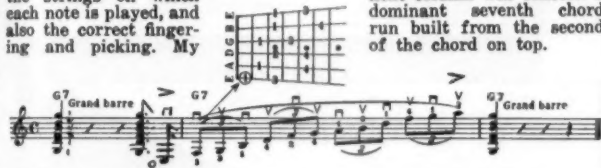
By Charles Amberger

Answering the inquiry of V. V., of Baltimore, and in response to other requests for information about Al Valenti, I am glad to be able to inform you that he is back in the East again, having been brought here to make transcriptions and records, and for radio work. For more than five years Valenti was guitarist and soloist with Joe Reichman's orchestra. Because of Al's ability, he was featured and established a national reputation as one of the outstanding players of the instrument. You will hear more about Valenti, and no doubt enjoy his renditions of such compositions as Fritz Kreisler's *Caprice Viennois*, J. S. Bach's *Prelude*, Rube Bloom's *Song of the Bayou*, Lou Alter's *Manhattan Serenade* and other classical and modern masterpieces, as transcribed for guitar.

Trouble With Strings

J. T. Elmhurst, N.Y., is having difficulty with his strings, saying he gets "a lot of noise and squeaks" when he slides from one chord to another. Now I personally use the polished strings, which eliminate finger noises, not only because they eliminate noise, but also because they produce a clear, brilliant tone. If you try a set of polished strings, I am sure your troubles will be over.

Now we shall continue with the first dominant seventh chord and run built from the first of the seventh chord on top. This is played in the manner illustrated. I have given the chord diagram to readily show the strings on which each note is played, and also the correct fingering and picking. My



Inquiries about the guitar and guitar technique should be addressed to Mr. Amberger in care of the DOWN BEAT, 608 South Dearborn, Chicago.—ED.

Muggin' Lightly In Tin Pan Alley

Deep Purple, the current pop-tune of the Robbins sharps 'n flats factory (which is now in the throes of its 25th anniversary), was sold to Jack Robbins five years ago by Peter de Rose. Robbins stuck it in a drawer and forgot about it. Somebody, maybe the scrubwoman, dug it out recently, stuck it in the tune-oven, and now look! Where don't you hear it?

Not many know that the tune, *I Cried for You*, was written in 1923 by Abe Lyman, Arthur Freed, and Gus Arnheim. Published by Miller Music, it has been recorded by Bing Crosby, Mildred Bailey, Benny Goodman, Glen Gray, Jimmy Dorsey, Bunny Berigan, Teddy Wilson-Billie Holiday, Van Alexander, and Gene Austin.

Tim Murphy, new Boston exploiter of Joe McDaniel tunes, says he ekes a plug a day out of bean town radio stations. Tim himself has ground out a number called *No Tax on the Moonlight*.

Mills Music has just come out with a book called "A Folio of Hoagy Carmichael Piano Compositions," which contains just about all the fine music the Hoosier gate ever put on paper.

Teddy Wilson and Bob Zurke have signed with Robbins to put out original tunes and transcribed recorded solos.

Jack Mills holds American rights to the Harry Woods number, *If Ever a Heart Is in the Right Place*, published by Cinephonic Music, Ltd., of London.

Turner Layton, co-author with the late Henry Creamer of *After You've Gone*, is calling the law down on Broadway Music Corp. for back royalties on the song, although Joe Davis has been publishing it since 1930. Davis bought the copyright from Broadway for a reported \$2,500, agreeing to pay

the royalties. Turner has been living in England for some time.

Jack Goodwin of the Chi. office of Hollywood Songs reports that Chicago's Professional Music Men's Club will sponsor a dance and show, *Tin Pan Alley On Parade*, in the Terrace Room of the Hotel Morrison, on April 10. Proceeds will go into a benefit fund for members.

Henry Hart recently celebrated 57 consecutive years with M. Witmark & Sons. Hart is 80, and rates as the oldest active person, in point of years of continued service, in the game.

Al Dubin and Jimmy McHugh have been teamed again after 12 years. This time they're contracted by Warner Brothers' publishing combine for one year with an option for a second.

Marion Sunshine, who did the lyrics on *The Peanut Vendor*, has done both music and lyrics on *One Side of Me*, published by Edward B. Marks. Chick Webb has recorded the tune on Decca, with Ella Fitzgerald doing a vocal.

Student trombonists, fiddlers, and vibesters will be glad to hear that Mills has published solos on popular songs for these instruments. They're part of the Student Series, which already includes pop tune solos for just about all other

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- A NEW ARRANGER
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MELODY OF LOVE

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Seymour Radolph Photo

Spitfire . . . Nancy Hutson, chirper with Herbie Holmes' ork, was writing a letter to her folks the other night when the photographer interrupted. Nancy's reaction was captured with the shot. Ordinarily, she's a sweet little gal who demurely handles vocals instead of a fountain pen.

solo instruments.

Jimmy Dorsey has come through with another tune, this time in collaboration with Eddie De Lange and Jack Lathrop. It's titled *It's Anybody's Moon*. Irving Berlin is the publisher.

All the latest phono records, including reissues, on the important labels are reviewed accurately and thoroughly every month in the DOWN BEAT by Paul Eduard Miller, one of the world's best authorities on hot jazz. Follow Miller's writings every month in DOWN BEAT.

President's Wife Okays La Sullivan's Swinging Classics

Los Angeles—Piqued because a few of her listeners protested her swinging of the classics, Maxine Sullivan last month wrote a letter to Mrs. Franklin D. Roosevelt in Washington asking advice.

The first lady, apparently taking Maxine's problem to heart, penned the following answer to Maxine on White House stationery:

"My Dear Miss Sullivan:
I can't imagine what the songs you mention would be like in swing tempo, but there is nothing wrong in doing it. If people like it and

you succeed, you will be doing other things. You cannot please everyone all the time.

Very sincerely yours,
ELEANOR ROOSEVELT"

So with a free conscience and a written okay, Maxine now is swinging *Loch Lomond* and other "classics" in theaters here and also at four shows nightly at Hollywood's Cafe LaMaze — and to crowds which are eating her offerings up.

Clarinetists Attention!

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● Arranging ●

Proper Way to Write the Harmony Parts for Saxes Illustrated by Author

By Will Hudson

From Hopewell, Va., a letter comes from Speck Hodges. He says he has written a passage for three brass, which we reproduce below. "Will you please show me two ways of writing harmony parts for three saxes to accompany this brass phrase?" Hodges asks. "One method I wish you would show is for the saxes to play sustained notes wherever possible against the brass. Also, will you show me how the chords would appear for piano accompaniment?"



ANSWER—When voicing ensemble passages for three brass and three saxes there are a great many different methods that can be used. One of the most simple is to write the brass and saxes in trio form with the tenor doubling melody an octave lower, as in figure 1 below. In figure 2 a method is employed whereby the saxes are used as an accompaniment to the brass by playing sustained harmony and fill-ins wherever possible. If you wish to use 4-part harmony, a correct method is shown in figure 3, in which the fourth part harmony is distributed to different instruments. In figure 4, a much more full and broad effect is obtained by writing the brass in open harmony. In figure 5, a method is employed in which the melody is not doubled by tenor and which employs 4-part harmony.

Moving down to the figure 6, a method is shown whereby the saxes play a counter melody in unison against the brass. In using this method it is unnecessary to use a counter melody throughout the entire duration of a phrase. When a passage occurs in which a counter melody is not practiced, the brass may play that particular passage alone, or the saxes may be scored as a trio for that passage in which no counter melody is used. See the third bar of figure 6. You will find that this method will produce a pleasing and interesting effect, especially when used on broadly played legato passages.

These are only a few of the many different methods used in scoring for three brass and three saxes, some of which I am sure you will discover for yourself by experimenting. Meanwhile, I hope these few examples will be of some help to you.

In figure 7, I have written the piano accompaniment to your problem. When writing the piano part for an arrangement, any inversion of the correct chord may be used. Do NOT write the chords too high on the staff—a good range is from A on the staff to E-flat below. The mellow sound of chords written within this range will blend nicely with full orchestra.

Here are the examples: (Modulate to page 32 for Illustrations)

Niosi Still Most Potent in Toronto; May Sign Contract

By Larry (Duke) Delory

Toronto—Strictly for the cats is Bert Niosi and his senders, who pack 'em in three nights a week at the Palais Royale Ballroom. Managers want to sign Niosi to a 1-year contract because of the terrific biz he is drawing.

A young Indian vocalist named Chief Half Lown replaced Fran Hines as singer at the Palais. . . . Artie Shaw's date here March 20 had the bugs jumping all over the spot. . . . Jimmy (Trump) Davidson's opener on the Lido Deck at Brant's Inn went over big. . . . Three former Davidson men now are with Clarence Causton's pit band at the Shea. They are Joe (Bert's brother) Niosi, bass; Georges Guerrette, trombone, and Coaky Campbell, tenor sax.

Fresh Off the Water!

Bert Simmons' crew, which vacated Hunt's Savarin stand for a job aboard one of the French Line's big liners, is expected back in March. The Rhythmators hold forth until Simmons returns. . . . George Sims is really wowing the crowds at the Silver Slipper. . . . Ferde Mowry has biz booming at the Hotel Embassy. New voice with Ferde is Dave Davies, of the Percy Faith crew.

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Concluding the 'Open Letter' To Harry James Which Was Begun by Author Last Month

By John O'Donnell

Dear Harry:

Pardon the 30-day interruption. But I shall conclude this open letter herewith.

Check back, Harry, and you will remember I said that you were playing correctly low on lower teeth, so having a correct position on lower teeth, it was easy for you to pick up your perfect background or lower chop, and at same time hold your new high position on lower lip, which you picked up when you changed from two-thirds below to one-third below. Your new position of upper chop, teeth, and lip helped, but it was your new perfect balance on lower lip, mouthpiece rim, and old position on teeth and chop, that allowed your cheek to blow. The minute you hit your firm seat on lower, everything relaxed—cheek and all. No man can or would relax on a wobbly chair, but on a firm chair, they relax everything.

Teeth Didn't Matter

Having teeth pulled had absolutely nothing to do with it. You notice I said "cheek" to you, and that is correct. Only one in a thousand would have automatic blowing of both cheeks, because only one in thousands play in direct center.

Those who play on left, figuring from upper lip only, should blow left cheek. Those on right blow right cheek.

No one should blow cheeks.

All good men, the world over, have an automatic blowing of cheek or a gentle puffing of cheek, or a gentle puffing of upper lip. This is nature's way of allowing a genius or an artist to use only one set of muscles, which should be the lower muscles.

Some Are Simply Ignorant

Muscles up above are not necessary because of the stationary jaw, but are vital down below because of the moveable jaw. Two sets of muscles would be fatal, the same as two felders going after one ball (crash!).

Again I say, "No man should blow his cheeks," but all good men the world over automatically—and naturally—have a puffing or blowing around upper muscles. Super range and endurance calls for a heavier blowing of upper lip or cheek, all automatic of course.

Lots of them are so natural that way that they are ignorant of the fact until the condition is pointed out to them or they are reminded of it.

Smiling Muscles Gripped

Tommy Dorsey, Bunny Berigan, Louis Armstrong, Roy Eldridge, Benny Goodman, Manny Klein, Artie Shaw, Jack Jenny and Sonny Dunham, all good men, have an automatic blowing of cheeks, maybe just a blowing of upper lip or just a puffing of cheeks. But to the genius or artist, one condition is a little more correct and not quite as extreme as the other.

That brings us back to my article in DOWN BEAT, March '38, in which I said, "James couldn't blow his nose if he didn't blow his cheeks." That still stands good.

(Modulate to page 26)

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John O'Donnell

Consisting of 5 lessons, 20 pictures in all, 4 pictures, lesson extra drawings, and a personal letter each week answering all your questions. Following are just a few of the many points covered in course:

Teaches you to play from chops.

How to place mouthpiece on same way each time.

The secret of blow cheeks.

Correct position of tongue, lips, teeth muscles, mouthpiece, etc.

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ON A

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A good many prominent leaders would give their eye teeth to have Ray beating it out for them but Mr. McKinley has very definite ideas about the way swing should be played—that's why he sticks with Jimmy Dorsey. He is completely SLINGERLAND equipped? You bet—and he has been for years.

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'Campus Scale' to Be Outlawed in Twin Cities; Kids Have the Dough

By Don Lang

Minneapolis — "Campus Scale," the \$5 rate for a three-hour (before midnight) job on the University campus, will be "out for good" this fall, according to Stan Ballard, local 73 prexy.

The scale came into effect about two years ago when University organizations pleaded that the regular 3-hour rate was too high for the undergrad's pocketbook.

Since then union officials here have discovered that University and high school organizations are

are all angling for spots in the cool north for the summer.

Sudy to Nicollet

Frankie Trumbauer's solid music at the Nicollet was replaced by the sweeter strains of Emory Deutsch March 18. Joseph Study will probably follow the Deutsch unit. The two best deals for unemployed musicians here was the Builders Show, with Joe Billo at the helm and the "Ice Follies of 1939," with Geo. Sankey, arena organist, holding the contract.

Arvie Ricore still at Curley's, singing and a fine piano style to boot. . . . Gayety burlesque reopened with Ferd Oldre sticking the band for the umpty-umpty year or so.



Not a Nightmare, but it may as well be, for Hal Boorn and his boys in Detroit demonstrate the curse of drink. Shown are George Melczak, Morris Sagar, Nels Bitterman and Boorn. Photo snapped at To-Jo-Farms, courtesy of Lou Schurrer.

as well or better equipped to pay regular jobbing scale as other Twin City clubs or special groups. Even at the special scale, many frats and sororities have been using phonographs with a non-union drummer sitting out front. Phonographs are also furnishing many of the afternoon dances with music that was formerly dished by campus bands.

Meeker's Men Back

Bobby Meeker's old band is back in town, at the Radisson Hotel under the stick of Carl Lorch of Omaha. Lorch replaced Hal McIntyre's unit on the 27th of March. Meeker is now in the booking biz in St. Louis.

Apologies to JOE Plumer and his 5-piece Dixieland combo at the Marigold Gardens, who was last month regarded here as Lou Plumer (a moniker of a hard-boiled and tough wrestler who has played these parts).

The band comes from Bemidji at the head of the Mississippi, but dishes out a superb 2-beat that is certainly characteristic of the other end of the stream. Helen Larson is the gal pianist that is such a sander with the Plumer crew.

Garber Man in Dutch

Jan Garber, who climaxed an Iowa series of one-nighters, has a Minneapolisian lad gunning for one of his men. The trouble started in Sioux City, where the Garber scallion tried his best to "reach" the cigar counter adorable there . . . while she made regular reports of his progress to her first love, the local boy. But everything came out all right.

Fa Treasurer moved from the Midway over to Minneapolis' Magic Bar for the novelty stuff that is supposed to be the rage. In keeping with the Lenten spirit, it must be noted that the bottom has dropped from jobbing his. Northern Minn. will be all five this summer if Coe Hurst's Marigold ballroom band hits the Spotlite in Nisawa as planned. Other local men

Clarence Love Nabs Dallas Radio Show

By Bill Covey and Arthur L. Coleman

Dallas — Clarence Love, former Rockwell-O'Keefe band leader, sold a jitterbug radio show to a sponsor for a 12-week test. It's aired Tuesday evenings from the Cafe Drug, Dallas' only jam spot, with Love heading the broadcasts and emceeing the floor show. It's produced by Helen Morrison, formerly of Mayes & Morrison, Grand Terrace (Chicago) stars. . . . Don Purcell now fronts the band at the Nite Spot, having replaced Johnny Porter, who went to L.A. . . . Riff Tucker's rough, tough work on drums is still the band's big drive. . . . Art Kassel still "selling" at the Baker's Mural Room. Kassel waxes patron-warblers on his portable outfit, then "sends" the customers with the playback. . . . Chic Scoggins' crew moved into El Tivoli March 27, replacing Billy Yates' NBC band and lovely canary Avis Kent. . . . Ray Williams' gang opened Chez Maurice, penthouse spot, for an indefinite run. . . .

Local columnist Victor Davis, arguing—all alone—that sweet is better and harder than hot, points out Artie Shaw's smallish take here two years ago. Davis missed Earl "Father" Hines' only-medium pull in a solo at Chez Maurice in February, due to a Sunday date and poor advance publicity. He ignores big grosses rolled up here consistently by Calloway, the Dorseys, Lunceford, Ellington, Crosby, Webb, Satchmo, Goodman, and Basie. Meanwhile, hepcats go to jam sessions and hot centers, others go to the commercial founts, and everybody's happy.

This is the Way George Barnes, 17-Year-Old Chicago Guitar Sensation, Improvises on the Old Tune "Coquette"

GUITAR



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Letter to James---

(Continued from page 24)

It is no trick for any good man to demonstrate how he can play with smiling muscles, gripped or wrong as heck on things that don't require super endurance. Watch that man when he is playing many hard choruses which require super range and endurance, or when he is playing a chain broadcast. That's the time you will see nature doing its work, huffing, puffing automatically for the lucky performer.

Last but not least, cheeks should blow or puff automatically—that is correct. No man should blow cheeks intentionally—that is very wrong.

Thanks for listening, Harry. And may you enjoy great success with your band.

Jimmie Lunceford was a 4-letter man in sports at Fiske University.

Maurice
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Accordion In Symphonies?

New York—The accordion soon will have its place in concert and symphony orchestras.

That's what Tommy Dunn, executive of the American Accordionists' Association, says. "With the many improvements in tonal quality of the 1939 instrument, its increasing popularity with the public and the work of the AAA, it is inevitable that in the near future the accordion will take its place with other symphonic instruments in the great orchestral units throughout the world," Dunn declared.

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Jerry Long (Bernie Cummins Orch.)
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Bill Stoker (Key Kyser)
Marvin Long (Fred Waring)
Les Francis (WBBM)
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Gals' Horns Burn

By Louis Cramton

Port Huron, Mich.—Fire which destroyed the Jenks block here last month and caused \$150,000 damage to buildings also proved a "killer," literally, to Lillian Temple's 4-piece band. The girls' horns went with the flames and so did many of the band's arrangements. Lillian's little crew, featured at the Wonder Bar, was known as "Miss Temple and her Sophisticates."

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Nellie Detroit

By

Detroit, Mich.—Nellie, a city psychologist to uncover Belle Isle man ruffed pearance h... rhythm, and retired to his

Hampton

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Nellie Immune to Goodman Jive; Detroit Jitterbugs Gobble it Up

By Lou Schurrer

Detroit, Mich. — Wayne University psychologists searched in vain to uncover swing's reaction on two Belle Isle monkeys as Benny Goodman riffed it out in his recent appearance here. Benny's trio did a Mozart while Nellie swayed in rhythm, and Cap, the other simian, retired to his cage.

Hampton Sends 'Em—Asleep

But when Hampton hit the skins on a torrid chorus of *Chinatown*, Nellie curled up into the peaceful slumber. Cap's unconstructive criticism consisted of cat calls and Bronx cheers both for the swing and sweet. Thus the experiment proved somewhat of a flop.

Benny expressed his choice in playing for a houseful of satisfied jitterbugs instead of a cage full of unappreciative monkeys.

Andy Kirk, always popular here, played triple dates within a week and Buddy Berigan, whose popularity has boomed, played a solo at the Graystone and two private jigs within a week in April. . . . Bill Johnson's trumpet still blasts with his gang at the Cozy Corner. . . . Jeanie Schallor's vocals are another reason for Art Mooney's popularity at the Vanity.

Falk's Office Busy

Eastwood Gardens opens May 27; Westwood soon after. Shaw and Clinton are sure bets with promises of T. Dorsey, Morgan, Goodman, Lombardo and others. Joe Caruso's playing Wyandotte. His heated trumpeter, Smokey Spino, woodsheds on gin cokes.

Mike Falk's booking offices are

came in from the Pacific coast to Book Casino. . . . The cocktail hour is fast becoming an excuse for jamming. Kids around town tie their laces in a lot of spots where the invited cats "give." It's a business getter, sure enough.

Tyro Songwriters Get Big Break on Cincy Sabbath Show

By Bud Ebel

Cincinnati — Hats off to Josef Cherniavsky, of WLW, for his great show "Your Lucky Break," which each week presents an unknown song by an unknown writer. Program is fed by WLW to Mutual Sundays at 6 p.m., EST, and is a natural for songwriters.

Here's Moffitt's Lineup

The Deke Moffitt band at the Gibson Rathskeller is proving successful. Looks like the best outfit locally in a long time, with great possibilities. Deke calls his style "Counter Melodie" music and plays fine bass clarinet. Wendy Bishop is the singer and the lineup includes Frank Nether and Loren Pritchard, altos; Al Mueller and Ralph Overman, tenors; Wally Johnson, Peirson DeJager and Norwood Carey, trumpets; Ray Mueller and Paul Eubanks, trombones; Herman Kapp, drums; Ray Moore, bass, and Tommy Nolan, piano.

Let's not kid about the "Stop and Go" music of Frank Dailey. Everybody was stopping and going to it at the Netherland Plaza. The band is commercial, but it's paying dividends, and satisfying those who pay off. . . . Added to the staff of WKRC were Ray Moore, bass; and Al Mueller, sax. . . . If you can dance to the four Marx brothers, you can dance to the music of Buddy Fisher's band, at Old Vienna. . . . Beverly Hills C. C. opened its doors again, this time with Clyde Lucas—always welcome here. . . . Jimmy James' band carrying the load, with Jerry Cooper, on the WLW "Vocal Varieties" show, and doing elegantly. . . . Jay Mills and his band—wherever you are, please come back! Gibson patrons are still talking about the dish you served them, and the management said "the best yet." . . . What will Jack Saatkamp, WLW pianist, do with all his money? He's worked 20 years without a layoff. . . . Mrs. Powell Crosley, wife of the WLW president, died recently.



Ready for Carnegie . . . Charles Magnante, internationally noted accordionist, will present an all-accordion concert April 18 in New York's famed Carnegie Hall. Taking part will be this quartet, which includes Magnante, left front, and Abe Goldman, Joe Biviano and Gene Von Hallberg. Both swing and the classics will be presented by many of the world's greatest accordion masters.

Artie Shaw May Be Star of Omaha's 'Gold Spike Days'

By Ed Koterba

Omaha—Chamber of Commerce, ignoring expenses, is planning to have Artie Shaw do the major jivin' during the "Gold Spike Days" here—April 26 to 29. The event centers around the world premiere of the movie, "Union Pacific." Local bands will cover minor phases of the big jamboree.

Alto Man Writes Symphony

John Hefti, local genius whose symphony, *Mystic Pool*, was played by Stokowski last year, is now completing his *Symphony in C Major*. . . . John plays alto with Jack Swanson's band. . . . Tom Archer is inaugurating something new at a couple of his Iowa spots which, incidentally, bar jamming and trucking—It's old time music—Charley Kucera's outfit doing the tootin'. . . . Red Perkins, colored maestro from local 558, who gave up his harlem club here, is one-nighting this area. . . . Chez

Parce, still a bit shaky, but doing great biz—Lou Blake's band there now. . . . The Races remain closed because of the pressure on gambling.

The "Deacon" came down with the flu during his 2-week stand at the Music Box, but that didn't

keep the band from shelling out. Moore's boys left the Box on March 14, when Web Feiserman's local band moved in for a week. . . . Grady "Moon" Mullins and his Suthin Gents took the Box over on March 21 for a 3-week stand. . . . Bands to play the Cheriot during March include those of Dean Hudson, Earl "Father" Hines, Al Menke and Arlie Simmons. . . . Three top-notch territory bands, now booked under Howard White, include Nat Towles (colored), Mel Pester and Sternie Sternberg. . . . Vic Schroeder's six key bands will have unusual and distinctive stylings this spring, Vic informs.

Local Lads With Garber

Vocalist Bob Pace, who has moved with maestro Rudy Bundy to Atlantic City, is "that-a-way" about Marilyn Meske, "Miss America 1938." . . . Drawing cards with Garber here last month were local lads George Givot and Les Bennett. . . . Thanks to WPA, the lads have hot tenorman Dick Lewis, who really gets out. . . . Swing is as longer a favorite on the campus, poll of Omaha U. students discloses. Votes for Lombardo, Kyser and Dorsey sent B.G. and Shaw to the wayside. . . . Warbler Thayne Royce has moved across the street from George Johnson's KOIL outfit to Elmer's WOW band. . . . Hellions quartet are taking care of lantan biz at Hotel Hill, with local outfit of Keith Ripley at the Rona. . . . Harry Petersen's Revelers round out their fourth year at the Elks Club. . . . Allyn Cassell, quitting big-time, will reorganize his old band next month. . . . Peony park continues its weekend policy, employing names and territory outfits. . . . Evelyn Elias, one of America's most beautiful comedians, formerly with Vermillion Troupe, revealed her secret marriage to a home-town lad. . . . Art Randall gets 34 local 70 men together for the Orpheum pit the week of April 7. . . . Chauncey Cromwell, at the Paxton, may use local men when he augments.

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She No Like . . . Nellie was sent (asleep) by Benny Goodman in a Wayne University "experiment" last month in Detroit. Nellie's shown as BG vainly blows for a reaction. Photo by Lou Schurrer.

beat out carrying last minute booking dates for the new season. . . . Bobby Grayson doing one-nighters. Eddie Duke, suave guy that he is, has a terrific crew—and just youngsters, too. . . . Bob Grant

Ickies Get Hop Out Cleveland Way

By Eunice Kay

Cleveland—Dick Stabile is in his fifth week at the Terrace Room of Hotel Statler and is breaking all records. Gradually, the ickies who frequent the place are being educated and soon, perhaps, it may be safe to bring in a big name swing band. Whether Cleveland would support it or not remains to be seen.

Erwin Succeeds Landers

After three years at the Hotel Cleveland, Manny Landers is finally leaving. Gene Irwin and his band will take his place. . . . Holding his own at the Cabin Club is Chet Rykes, who has a terrific little jam band. There's a definite Crosby influence and it's all right. Chet himself plays fine piano. . . . Count Basie went big March 11, the town being in the right mood for a real swing outfit.

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Boston Sends Woody Herman To Famous Door

By Bob Doucette

Boston—The Woody Herman band is definitely on its way. With the acquisition of Mary Ann McCall, everything has begun to break the right way—for a change. The band moved into the Famous Door in late March for a week engagement, where it replaced the Barnet crew.

The Hermans will get the same spots on the networks that Barnet had, which should really start them on their way. The Shribman office has signed the band, and after their stay at the Famous Door, it will return to the State Ballroom for a real build-up. Plenty of air time over the networks for the Herman band was part of the deal.

Similar to Shaw's Rise

All over New England the Herman band has started to click. Woody's reception has been very similar to that of Artie Shaw's when he was receiving the same sort of build-up from the Shribman office, and Boston is really blues conscious.

Many rumors have been flying around as to just who is going to open the Ritz Roof. As yet, there has been no definite announcement, but Larry Clinton and his band have positively been signed to put in an appearance at the Roof the coming season, along with Crosby, Goodman, and James. The Bradford Penthouse has closed. When it reopens, it will be under the hotel's personal management. Tom Maren severed connections with the hotel when he closed the room. . . . Contractual obligations required that he keep the room open the year around, and his failure to do so resulted in a breach of contract on his part, with the result that the hotel steps into control of the room once again.

Basie Opens in Blizzard

Jack Renard is out at the Coconut Grove. . . . Henry Kalis moved in, with a local outfit. Ranny Weeks is rounding out a very successful season at the Mayfair. Count Basie opened at the Southland in the middle of the biggest blizzard to hit this section in years. . . . Red Norvo moved from the Southland to the Raymor Ballroom. The Norvo band, under Red's guidance, is coming along fast, as crowds flocking to the Raymor will bear out. Rob Roy practically has a steady job at the Fenmore Cafe. . . . He's only been there for the past three years. In fact, he's the big "butter and egg man" around these parts. Nye Mayhew and his men are still creating a sensation at the Copley Plaza.

Leader Turns Promoter In West Virginia Town

By L. O. Lions

Bluefield, W. Va.—One-nighter biz here slack, so with Russ Norman as president and the stick-waving Leo Steiner as vice-president and treasurer, a dance was promoted here last month which set a precedent and proved a success. West Virginian Hotel was the spot, and 800 terpters were on hand.

Station WHIS airs Steiner's band every Sabbath afternoon. Standouts with Steiner are Bill Phillippe, trumpet, and Jack Dishman on tenor. . . . Dan Rogers is the best promoter around Bluefield. . . . Milt Britton's maniacs clicked at recent date at Granada Theater. . . . Best of luck to station WJLS at Beckley.



Celebratin' . . . Cab Calloway turns bartender! But only after working hours. Cab, currently starring in the new Cotton Club revue, has been entertaining a lot of guests at his home in Riverdale-on-Hudson, N.Y., since a daughter, Constance, was born. The bar is shaped like a huge drum and the entire room is decorated in the musical motif.

Harrisburg Spots Hit By Hangover

By Sidney N. Repplier

Harrisburg, Pa.—We'll have a night of real "kicks" around here if Gene Otto, manager of the Madrid Ballroom, keeps his promise to import Duke Ellington late this spring.

But except for that anticipation, things are quiet along the Susquehanna, with local jive suffering from a winter hangover. However, the William Penn Hotel has just opened a new grill room. Red McCarthy was well liked as the opening band. He was followed by the Arkansas Revelers, a novelty trio which had just finished 15 weeks in New York's Village Barn.

The ballroom at Hershey should be open by about the time you read this, but we can expect a dearth of swing, because it's the sweet stuff that seems to draw the local gentry.

The Valencia ballroom at York has been open all winter and doing well with name bands.

Newark 'Het Up' Over Big Names

By Freddie Gold

Newark, N. J.—Mal Hallett and Red Nichols dished out the jive last month from the stage of the Paramount Theater, where both bands were pitted against one another. Their date came on the heels of the "feud" between Benny Goodman and Artie Shaw, who earlier had played a week at the Shubert and Paramount houses, respectively.

Benny's house claimed a technical victory, inasmuch as his show was adjudged the better, the Shubert had a higher (99-cent) top to Benny's 75-cent ante, and the bugs bounced in the aisles more. Shaw

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revealed a cold stage personality, but his band jumped! Box-office receipts were virtually even, about \$24,000.

Third graders on up took part in a band poll at Weequahic high school, Goodman winning it easily with 952 votes. Shaw got 349. "Sweet swing" landed 784 votes to "jitterbug swing's" 365.

Chick Webb slated for Shubert Theater date, Jimmy Dorsey at Paramount. The town is heated up with hot jazz.

Philly Gets Big Dose of Swing With James Topping All

By Curly Losben

Philadelphia—Bill Penn's town was really sent last month with such bands as Harry James, Artie Shaw, Red Norvo and Ted Weems on tap. Lanky Harry, billed as "the nation's number one trumpeter," did terrific biz at the Ben Franklin Hotel following Reggie Childs' date. His band stacks up amazingly well, for the short time it's been organized, and in addition to sporting a swell array of soloists, Harry has an eyeful (who really sings) in Bernice Byres.

Artie Shaw caused an uproar in local circles when he granted the locals an interview. He said "swing will not last," and "there's no style in swing," statements which knocked some of us for a row. It also is alleged that Artie refused to appear on a local station featuring recordings. Every band leader who's played Philly has appeared on the program—but Artie saw things differently.

Larry Kent, composer of *Hold Tight*, has another even more whacky. . . . The National Swing Association will hold its third annual dance here, and a monkey will be a guest. He'll be there for a purpose, however, inasmuch as Dr. H. C. Kutzel, eminent psychologist, will observe swing's effects on the simian. . . . A Philly youngster who bears watching is Bob Golden, musical director of WCAU.

Baltimore is Host To Record Number Of Visiting Combos

By Merrill L. Carroll

Baltimore—Town is being treated to some ultrafine dance music these days, what with Artie Shaw filling an engagement at the Alcazar Ballroom for Johns Hopkins University and Larry Clinton slated to take over the same bandstand for the Loyola College Prom May 12th.

Tommy Dorsey Due

On top of that, Vincent Lopez completed a week's run at the Hippodrome March 9th, followed two weeks later by Ozzie Nelson and Harriet Hilliard. But it seems that the more they come, the better they get, for Ted Routsen has those "Sentimental Gentlemen of Swing" with Tommy Dorsey at the helm, setting up on his Hippodrome stage on April 28th, for a 7-day stand.

Ferde Grofe played a one-night date at the Lord Baltimore Hotel for a local organization. . . . Eddy Rogers is still packing them into the Charles Room at the Belvedere Hotel, and reservations are at a premium. Eddy's fine band is heard over an NBC outlet early in the a.m. and seems to be a fixture at the Belvedere for some time to come.

Craig Gets Arranger

Bob Craig, one of the leading local maestros, is doing fine work since he signed up a special arranger, and his 10-piece crew is definitely heading for the top listing in town. Shirley Devlow, his "Lullabyful Little Eyeful" also rates top honors.

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Nitery Ops Indicted In Kaycee; Pla-Mor Using Top-Notch Orks

By Bob Locke

Kansas City—Town's in a heluva shape, with half the niteries folding and many of the rest having been clamped. Owners have been indicted and juggled for liquor violations, and with the midnite Saturday closing law, joints can't gross enough to balance their losing weeknight losses. Heavy cash patrons are few and far between.

Too Many Seals!

A majority of the white musicians here are non-union, and thus underbid Locals 34 and 627. . . . Mary's Place has folded, Bus Moten went out in the street from the White Horse, and the Chesterfield, Winnie Winkle and Stork Club are in hot water. Mary's later was revamped into the Chez Paree, with Judy Conrad's old Tower Theater band on the stand.

Pla-Mor Top Spot

At Will Wittig's Pla-Mor Ballroom, Lee Dixon, Herbie Holmes, Cecil Golly and Little Joe Hart, all Frederick Bros. bands, drew well. Jimmie Lunceford and Blue Baron grossed about \$850 each for solos at Wittig's swank room, best of its kind in this area. . . . George E. Lee is slated to take over the new Cuban room, and Bill Martin will go to the Reno Club. . . . Tommy Douglass' ork in the West Bottoms, at the Antlers, needs patching. . . . Henry Lincoln's crew play Sundays at Lincoln Hall, but combo is plenty rough. Henry plucks a fair piano and Albert Wichard is the skin-beater.

Count Basie here on a solo for 627 Local. . . . Harlan Leonard's band—still terrific—getting a few college dates under the booking of John Tumino. . . . Vine Street Varieties, WHB airshow, still is strong, and Julia Lee, Jesse Price, Herman Walder, Woody Walder, Bill Martin and Winnie Williams form a truly "all-star" septa combo. . . . Dean McKay, nee McKenzie, starved at the Golden Arrow and the joint's back in the phono class. . . . Clyde McCoy, a regular guy, brought his band into the Muehlebach from the Palomar and followed Ramona and her men. McCoy probably will be held over. . . . Ramona, a Kaycee girl, is an alumna of the WDAF Nighthawk program, as are Joe Sanders and Dusty Rodea. . . . Paul Banks has a new band in Kansas City, Kas. . . . WHB's radio (recorded) programs stack up better than those of any other, with Bob Caldwell top man as spieler in the jargon of a cat. Don Davis, station president, also is more hep than his colleagues.

Richmond Has Its Own All-Star Band

By Bulk Hollingsworth

Richmond, Va.—Bill Aiken, trombone trumpeter, was named King of Swing in Richmond in a poll conducted by Norman Rowe, Times-Dispatch radio scribe. Only local cats were eligible. Finishing, in order, behind Aiken were Jimmy Hammer, Charlie Morris, Red Boykin, Max Kirk, Ranny Robertson, Dieky Radford, Herbert Cowardin, Jack Connors, Ozzie Holtz, Walter Warren, Paul Tichenor, Earl Stroud, George Ableoff and Ted Cook, who made the all-star ork.

Roy Hicks' band joined the union. Ralph Webster finished at Tantilla Gardens and will be followed by the Auburn Cavaliers. . . . Sammy, doorman at the Westwood, has penned a nice tune he calls *Where Angels Fear to Tread*. . . . Bubbles Becker had a record run at the Westwood with his unusual commercial music. . . . Jean Ellis may marry Art Lund any day now, which isn't going to make a trombone player any too happy.

Beer and Dancing Don't Mix in Des Moines Niteries

By Blair Dewey

Des Moines—A big blast at Local 75 and other Capitol City bandsmen came recently when a city ordinance separated beer and dancing. It is effective July 1st,

and nearly 100 musicians here will lose jobs as a result.

The council action culminates a session of "heat" which has been put on the local spots. Objective is to ban all liquor-by-the-drink. Result is that local biz is at a standstill. Many musicians have been jailed following raids on taverns, nite clubs and ballrooms. Wags say, "It all makes Des Moines a nine o'clock town."

Lloyd Spitzer's Paramount Ork held sway as 4,000 attended Governor Wilson's Inaugural Ball.

Lawrence Welk, recent favorite of D.M. fans, received plaudits at D.M. Theater for his showing in one of Paramount's dance band series. . . . Red Nichols, Joe Sanders and Anson Weeks have been packing 'em in at Tromar Ballroom here. Frankie Masters was here March 11th.

Hartford Radio Spieler Takes Over Dance Ork

By Theo. P. Zembruski

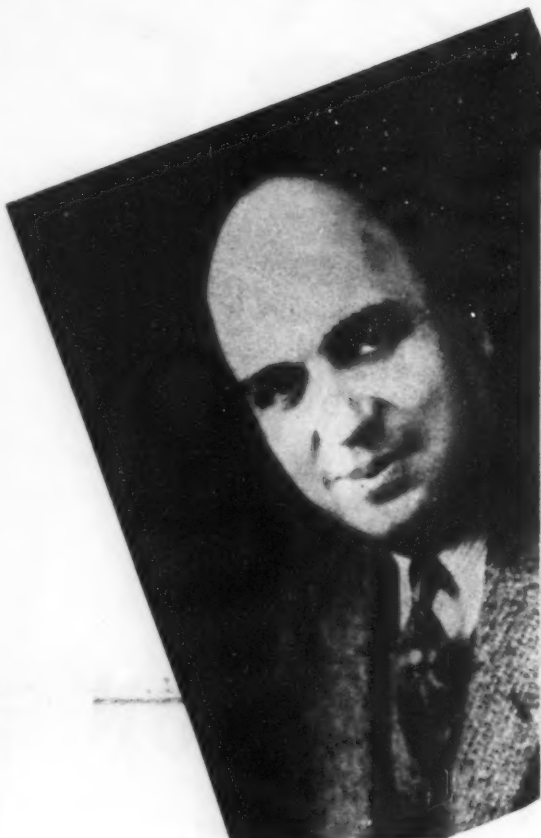
Hartford, Conn.—The State Theater is providing more than its share of jive for this section. Louis Armstrong, Jimmy Dorsey with Connie Boswell and Helen O'Connell sharing vocalizing honors, Joe

Venuti, Roger Pryor, and Hal Kemp are some of the bands that have graced its stage during recent weeks.

Gil Bayek, WDRC announcer and originator of the station's Strictly Swing Club, has a 6-piece band at the Chanticleer, formerly the Club Hollywood. The Carr & Nobley ork, swiny 7-piece colored bunch, holds sway in the Flamingo Room of the Church Corners Inn.

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Mr. George Owsen,
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Dear George:

Just a little note to let you know that I've been reading your stuff with the greatest interest. I am heartily in favor of expending greatly the column now devoted to the status of different promoters and bands use to boost his.

And I also find very helpful the page devoted to the listing of where the bands are playing, noting the type of spots being played by bands which look interesting to me.

Incidentally, I not only read *Down Beat* myself, but I notice that each manager in charge of an Archer Ballroom also reads it.

Keep up the good work.

Sincerely yours,
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Pittsburgh Shaw

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Tottenham Niosi Canadian

By Winnipeg has a good The Ca Club prov new ork for the "k Bert Nio known fr pore, was fore he t Band air is fashion Chi's Off may mak Bonnie Se Johnny (ten. Joe De have disba hooked up . . . Nat Mackay as Johnny Bud Dal land and Turner s . . . Vic trying to prestige i its swing Hill, rece over CBS couver's manager series, ba with a the class What we band app

Pittsburgh Goes For BG; Shaw is Reported Snooty

By Milton Karle

Pittsburgh—MCA staked Benny Goodman's name and prestige when they had Benny follow the "fellow who pretends to uphold Benny's position" at the Stanley Theater. And despite Artie Shaw's skyrocket blaze to glory, Benny's band proved most convincingly to Pittsburghers that his brass, his rhythm, his saxes and his soloists, as well as the BG clarinet, were far superior, more showmanly and popular here.

Shaw gave local newspapermen the rottenest treatment any band leader ever gave them. General opinion around town was that Shaw's crew had a case of superiority complex and was working under a noticeable strain. Benny, buoying on the upper hand of popularity once again, received his many friends in his dressing room and definitely proved the erroneous statement of Collier's magazine that he condemned jitterbugs. Benny's swell treatment of his friends was the exact opposite, all in all, of the humiliation suffered by many of us from Shaw and his "big head."

Benny Goodman

Cummins Goes Big
Band leaders come and go, but few have the personality of one Bernie Cummins, who is doing a magnificent job at the William Penn Hotel. His music has commercial tastes that are pleasing. He came in for a short run and the management picked up his option for one of the longest runs ever extended a band that came to town with a "name." Connie Bureau and Walter Cummins really sold out fine with their vocals.

Hackett Drummer with Kavelin
Al Kavelin's backbone can be attributed to a solid little drummer, Andy Picard, formerly with Bobby Hackett. Andy has taken

the band in hand from a rhythmic standpoint and is the most important addition to Al's "Cascading Chords" yet. . . . Al Marisco, a local maestro, replaced Kavelin at Nixon's March 25. . . . Outlying niteries took it standing up last month when state liquor authorities closed their portals at midnite Saturday and banned Sunday night openings. Bill Green suffered badly. . . . Local 60 dropped its inquiries about the Showboat when the management inserted Tommy Carlyn for the alleged "under scale" Jay Starr band. . . . Harlem Casino, deadend for colored entertainment, is resorting to second and third rate names to bolster its fading popularity and mediocre attractions. . . . Paula Kelly came back to town with Al Donahue to do a week at the Stanley; she's a fave here. . . . Kenny Martin's "Kempish styled" band most promising of local crews. . . . Vincent Lopes brought to Pittsburgh the best band of his career when he did a theater date a while back.

Jon Segro's New Ork Clicks In Lancaster

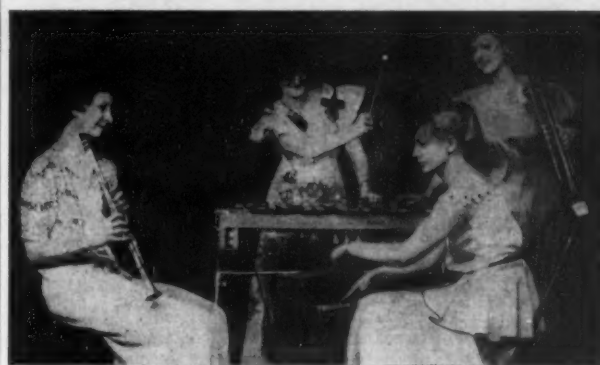
By Dick Gehman

Lancaster, Pa.—Newest combo to organize in this neck of the woods is the 9-piece outfit of Jon Segro, well-known local musician. Segro's band sounds surprisingly good for the short length of time it has been in circulation, and from all appearances is destined to go far in the local field.

Roy Lincoln, hot trumpet man with brother Chet's band, is probably the busiest guy in town when it comes to playing dates these days. In addition to playing with Chet's band, Roy also fills in with Ira Bowman's combo and leads a 4-piece outfit at one of the clubs Sunday nights. . . . Wally Darra's band clicking at the Green Shay, newest local night spot, called the most elaborate of its kind in Pennsylvania. Bobby Darra, brother of Wally, plays guitar with the 14-piece outfit. Young Bobby was heard by Glenn Miller in New York not long ago and offered a spot with the Miller band, but big brother Wally refused to let the kid go.

Jam sessions by the Harlem Dictators, Philly outfit, at the Club Casino every Saturday afternoon manage to pack in the younger generation. The band scatters all paper to the winds and gets down to some real dirty work, allowing the crowd to name the next rug-cutting subject.

Local jitterbugs flocking across the river to York, which town's Valencia Ballroom, owned by Steve Tassia, has presented the bands of Jack Teagarden, Bunny Berigan, Kay Kyser, George Hall and Art Shaw during the past few weeks. Teagarden's outfit was pronounced by many the finest thing they had heard in new bands for quite some time, although the usual rough edges were still in evidence.



Michigan Kittens . . . Billie McGill leads this 4-piece combo in the Detroit area. Eight years old, the band includes, left to right,

Eleanor Snyder; Miss McGill, Beatrice Sebole and Ruth Land. In order, the girls sport brownette, blonde, red and brunet hair. Trick whistling is Billie's forte.

Auburn Boys Make Good With Big Orks; Central N. Y. News

By Ray Treat

Auburn, N.Y.—Tommy Reo, local lad, is making good with his trombone playing with Buddy Rogers. And did the boys in this local burn up when they heard that a Rogers short had played a local theater, for one night, with a foreign movie featured! Reo played here with Joe Manzone. What a trombone that boy pumps! Another Auburnian, Eddie Beyer, is playing in Johnny Hamp's reed section. Eddie was in town a few weeks ago and played some fine clarinet for the cats at the Belvedere. Three more, all brothers, Frank, Jim, and Len Caruana, have made good in New York City. Frank is at present slapping the bass for Enoch Light at the Hotel Taft.

Manzone In Fourth Year
This department hears that Steve Nodzo, bassist, will go forth into matrimony after Easter. . . . Catch Charlie Doyle's vocal renditions. His *I Cried for You* certainly gets them. . . . Freddie Brister, trumpeter, is in town. . . . Mal Noble, of Syracuse, and his ork airing via WMBO. . . . Joe Manzone has gone into his fourth year at the Belvedere. Three of the original quartet members are still swinging together—Manzone, Joe Cappiello, and Chas. Doyle; the only new member being Sam Mamuscia. . . . Our deepest sympathy to Harold Bellner whose father recently passed on.

Three name organizations played again this year at Cornell's junior prom held in

Ted Lewis, 30 Other Bands Jam 12,000 In Buffalo Benefit

By Jack Collins

Buffalo, N. Y.—More than 12,000 jammed, jeoped, trucked, shagged and a few even danced at Local 43's annual benefit for sick and indigent musicians at Broadway Auditorium. More than 30 bands played, with Ted Lewis starting em off and Angie Lombardi finishing 10 hours later.

Credit goes to Lewis, who interrupted his successful date at the Shea; to Marchelli, Shea's guest leader, who brought along a fine small group; to Johnny Long, the portside fiddler and his avell Hotel Statler ork, and to all the others for making a lot of less fortunate musicians' hearts feel lighter—and for giving Buffalo a night long to be remembered.

Lent saw Gerry's and Club Savarin fold; nut too high. . . . Wilson Humber replaced Billy Yates at Chez Ami, but gave way after a week to Happy Hauck, whose crew is mostly local boys. . . . Johnny Long will soon finish six months at the Statler and rumors are that he will return in the fall with a larger salary and an NBC wire. . . . Harold Austin's band, without a layoff in 10 years, moves into the Glen after nine seasons at the Dellwood. . . . Billy Yates off to Pittsburgh.

"Skinny" Enis' real name is Edgar Clyde Ennis, jr., of the North Carolina fightin' Ennises.

Totten's Ork Is Niosi Rival for Canada's King Title

By George B. Beattie

Winnipeg, Man.—Swing at last has a good grip on this city!

The Cave Monday Nite Swing Club proves that, and Bus Totten's new ork is fast becoming a rival for the "king" title which Toronto's Bert Niosi claims. Bus, widely known from Bermuda to Singapore, was with Claude Turner before he took up his own baton. Band airs over CJRC, and the club is fashioned on lines similar to Chi's Off-Beat, where musicians may make themselves at home. Bonnie Sewery shares vocals with Johnny (Seats) Gallant for Totten.

Joe De Courcy is reported to have disbanded his ork and to have hooked up with an eastern band. . . . Natalie Burke replaced Beth Mackay at the St. Charles Grill as Johnny Bering's songstress. . . . Bud Dalman returned from Iceland and is playing for Claude Turner at the Ft. Garry Hotel. . . . Vic Kerr back at Legion Hall trying to recapture some of the prestige his little outfit gained for its swing interpretations. . . . Earl Hill, recently of 'Peg, can be heard over CBS network now from Vancouver's cave. . . . Fred M. Gee, manager of the Concert celebrity series, back from New York jaunt with a big list of names in the classical world for dates here. What we need now is a good name band appearance—not longhairs!

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Hudson's Arranging Examples . . .

(Continued from page 24)

FIG. 1 (Sax)
(Brass)

FIG. 2 (Sax)
(Brass)

FIG. 3 (Sax)
(Brass)

FIG. 4 (Sax)
(Brass)

FIG. 5 (Sax)
(Brass)

FIG. 6 (Sax)
(Brass)

FIG. 7 (Sax)
(Brass)

Charley Gray Gets New Wyoming Band

By Bernard Spavinaw

Cheyenne, Wyo.—Charley Gray, after two years at Riverside Club here, bowed out to return a month later with a completely new and very good band. . . . The Gladstone Hotel, after being redecorated and remodeled, is one of the finest in Wyoming and uses orks regularly. . . . Credit Gena Miller with a great little band. Lois Swaney, his canary, is a natural, and cats get their kicks from Miller's style.

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(Continued from page 1)

antes ever offered a band for records. Dorsey also upset the applecart by signaturing with the same company, which has plugged him since December, 1935, to do an average of one side a week for the next two years. It is still rumored that Oberstein soon will have Larry Clinton, Sammy Kaye and Dick Todd, among others, with him shortly.

UHC-Commodore Split?

Details as to Oberstein's method of recording, pressing and shipping have not been announced. The first of his waxings are expected to be marketed around April 15.

United Hot Clubs also was rumored to be breaking away from Milt Gabler's Commodore Music Shop recording facilities to make platters of its own for its 5,000 members. In Washington, the buying and selling of stock among officers and directors of Decca Records, Inc., was recorded by the Securities and Exchange Commission.

Hammond Scares 'Em

With John Hammond, nationally known music patron and critic, serving as "talent scout" for American Records, makers of Brunswick, Vocalion and Columbia discs, other companies became worried over losing ace Negro artists to Hammond's firm. Count Basie jumped from Decca to Vocalion, Meade Lewis and Albert Ammons, boogie-woogie specialists, also jumped, and a host of others, including Jimmie Lunceford, were having platters released under Vocalion's label after long stretches with other waxwork firms. Apparently American Records intends to build the strongest "hot jazz" library of any company active today.

Difficulties experienced by Decca and Victor with the American Federation of Musicians over the making of race records by non-union artists were smoothed out to everyone's satisfaction when the waxworks paid for stand-by bands. Decca and Victor, as a result, are in solid again with the union.

Steadily increasing sales of both popular and classical discs is responsible for the dog-eat-dog fight among the big companies. Phonograph record machines remain the largest outlet for 35-cent platters, but the amazing increase in sales of "hot" records, "righteous jazz" discs and others not formerly found profitable proves that America's musicians are consistently buying more sides for private collections.

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Admirals Now . . . First

to become an Asbury Park "admiral" this spring was Bea Wain, Larry Clinton's singer. Clinton also rated the honor, and is shown with Bea adjusting his cap. To become an admiral, one must be a distinguished guest of the city of Asbury Park, N.J.

Swing in Chi . . .

(Continued from page 2)

drew \$4,300 of customers' cash during the first five days of her stay at the Rose Bowl on Rush street. The band draws \$2,100 a week.

Jay Mills' versatile aggregation has been satisfying Edgewater Beach patrons, which is saying as

much as can be said for any outfit. The entire sax section doubles fiddles, the whole band does a fine glee club stint. Mills amuses, fiddles, sings, soft shoes, and pianos to the delight of all assembled, and everybody goes home happy. The band moves to the Gibson in Cincinnati April 16 and will be replaced by Ray Herbeck's band out of the Frederick's Bros.' office.

The old Henry Busse band, tossed over for New York by its maestro, goes back into the Chess Parer under the name Bob Baker on May 18, for a 7-month session.

Illinois Prison Stresses Music . . .

(Continued from page 12)

able to purchase their own instruments may do so," says Warden Ragen. "Sometimes relatives send inmates horns to be used in the band or orchestra."

The bandmaster at Joliet is an employee of the prison, and has a thorough knowledge of music and musical instruments. Unlike similar institutions, where incarcerated but talented men are not permitted to enjoy the social and "cultural" advantages of working with one another in a band, the state of Illinois must be listed as progressive to the nth degree as far as treating its prisoners is concerned. At the other state institution at Stateville, there also is a band and orchestra which, together, provide a brighter manner of living for approximately 100 other inmate musicians.

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Name Bands Absent At Frisco Expo . . .

(Continued from page 7)

being created by Gary Nottingham and his music in the modern mode, holding down the Bal Tabarin bandstand. Formerly a member of the Joe Sanders outfit, Gary formed his orchestra not six weeks ago and the manner in which it has been received indicates the town might be getting hep after all.

Drayer Fronts It

The band is fronted by Roland Drayer, who left his singing post with NBC, and features 11 men including Gary. With bass doubling guitar, Drayer on sax, and a fiddle trio in the brass section, Nottingham lays boast to pleasing all comers—and does!

Then definitely on the smooth side of the musical fence is Paul Martin's orchestra. Vending only the easy type of rhythm, this NBC-RCA recording outfit is playing the majority of casual jobs in the lay area while doubling on four programs a week. Dame Rumor, who seems to have had a face-lifting since the Exposition started, claims that Martin is being courted by two local hotels. Neither manager denies same, which means "yes."

Biggest name in town is Joe Reichman at the Mark Hopkins, who has tucked in his vest pocket a contract dated until May, one of the longest runs at this hotel. Backed by a better band than he has ever owned, Joe is still the down among maestros and has the debs and escorts shouldering the college trade for front space around the bandstand. Joe's new vocalist is raven-haired Hazel Bruce, who is still trying to get used to our "damn Yankees!"

Along Speculation Row the story is that the ill-fated Shalimar Bowl will also be taken over by Bill Sweet, although Teddy Benton is signing the checks, and that Tommy Dorsey, Artie Shaw and other high bracketers will perform for swing starved dancethusiasts.

In the night club classification, it has been amply stated that "smoke and drink dens are springing up like California mushrooms after a high fog." Sally Rand continues to do the big business at the Music Box, but several other spots are being built. Most notable among the latter is the International Settlement which will be a rehash, on the nice side, of course, of the old naughty Barbary Coast district. Competition of the name sort is being planned by the Rancho San Pablo in the person of Maxine Sullivan, who will really take with the town's taste.

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Cute? . . . Hal Kemp wears knee britches, gold braid but no wig at a recent dance at Washington & Lee University. A fancy dress ball, every man in Hal's band had to wear costumes tying up with Colonial days.

Big Names in Tulsa?

By Haydon H. Digges

Tulsa, Okla.—Possibility that the "oil capital of the world" soon will be treated to a steady diet of big names loomed strong last month when Nick Stuart and ork moved into McKee's and Olds' Century Room and forewith hypoed patronage. Stuart's crew leans to the rhythmic side, heavy on brass, and Nick for all his good looks does a smooth job as front man.

Lonnies Connors' band is at the Mayo Hotel—a local combo that does okay with no outstanding soloists. . . . The "Rhythm Stylists" stay on at the Casa Del Tonio on Eleventh street. . . . A new outfit, Abe Myers leading, unshuttered the new Graycia's Club.

Wingy Mannone Tells of Old Days In New Orleans . . .

(Continued from page 8)

name, and they knew who the best ones were, so they'd get together the ten they wanted, not just any ten. And all the colored folks would follow the white band and parade around town. And the white folks would follow a black band down the street.

When they got to the dance there was no jitter-bugging. They still don't understand what that means down there. They want the orchestra to play blues mostly, and always slow. And don't dance much. Mostly they just listen to the band, and if they dance it's slowly, and no fancy steps. If they don't like a tune, or don't like the band, they yell—they'll even stop the dance if they don't get the kind of music they want to hear.

Rich Tourists Helped

When I was just a kid, I got my first job playing trumpet with a five-piece band in Martin's, a cabaret in Bucktown, just across the parish line. Across that line everything was wide open. Wine, women and song was a mild name for it. They never paid us more than two bucks a night, but the tips were heavy, and we lived high. And sometimes the rich tourists who came to the cabaret would take us away with them when the club closed at four or five in the morning. We'd drive away with them in their Cadillacs and Pierce-Arrows, and play for them till the sun rose. Those men—many of them were millionaires—would take a five-piece band with them on their fishing trips. They'd put us in a big, flat-bottomed boat (with a string-bass substituting for piano) and we'd tear out chorus after chorus for them while they fished lazily. We'd come back to town just in

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time to get on the bandstand to play a dance, and everybody in the ballroom would know we'd been out playing all day on a fishing trip. That couldn't happen anywhere in the world except New Orleans.

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When we were through playing our cabaret or dance jobs, we used to stroll down into the neighborhoods at two or three in the morning and park on some musician's doorstep. Then we'd play the New Orleans "Early Morning Serenade" until that musician would wake up and come down and join us in playing on someone else's doorstep. All

the neighbors would open the windows and listen to us or else come over and watch.

One night, I remember, we got into the wrong part of town and when we were half-way thru our early morning serenade, a cop came up and nabbed us. He put us all in the Black Maria and we played in it till we got to the jailhouse. It was 5 a. m. when we got into the jailhouse, and we kept on playing there till it was 9 a. m. and the judge came. Then we played for him—and he thanked us for the concert and let us go.

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Panco, Roy; Station WQAM, Miami, Fla.
Panco, Jimmy; 5:00 Club, Miami Beach, nc
Panco, Ron; Boca-Raton, Palm Beach, Cal., nc
Panco, Jimmy; Plaza, Pittsburgh, h
Panco, Louise; Vikings, on tour
Panco, Manny; Williams House, Urbana, Ill.,
nc
Panco, Dave; Gayety, Cincinnati, h
Panco, The; Piccadilly, NYC, h
Panco, Club Boys; Piccadilly Club, Miami,
Fla., nc
Panco, Gene; VSA, Omaha, Neb.
Panco, Jeter; Club Plantation, St. Louis, Mo., nc
Panco, Juan; Monte Cristo, Chicago, r
Panco, Earl; Blackstone, Chicago, r
Panco, Joe; Marigold Gardens, Minneapolis,
Minn., b
Panco, Frank; Gay 90's, Miami, nc
Panco, Ben; CBS, Hollywood
Panco, Jack; Monaco's, Cleveland, nc
Panco, Willard; Fenway Hall, Cleveland, h
Panco, Jesse; Continental, K.C., nc
Panco, Leon; Paddock Club, Miami, Fla., nc

Prime, Louis; Jitterbug House, L.A., Cal., nc
Provoost, Eddie; Murray's, Tuckahoe, N.Y., nc
Pryor, Roger; on tour
Purcell, Don; Nite Spot, Dallas, Tex., nc

Quintana, Don; El Chico, Miami, nc
Quintana, Joseph A.; National, Havana,
Cuba, h

Racimo Trio; McAlpin, NYC, h
Radinski, Jules; Club Equire, Seattle, Wash.,
h
Radburn, Boyd; Century Rm., Tulsa, Okla., h
Radinsky, Mischa; Astor, NYC, h
Radner, Bob; Embassy, Miami, h
Radford, Art; Orpheum, Omaha, Neb., h
Radford, Gordie; Station WGY, Schenectady,
N.Y.
Rapp, Barney; Moonlite Gardens, Saginaw,
Mich.
Rapp, Carl; Rendezvous-Utah, Salt Lake
City, Utah, h
Ravel, Arthur; Arabian Nights, NYC, nc
Ravel, Don; Greenwich Village Casino, NYC,
nc
Ravell, Joe; New Penn Club, Pittsburgh, nc
Redman, Don; on tour
Regis, Del; Casino's Casino, Denver, nc

Reichman, Joe; Mark Hopkins, S.F., Cal., h
Reid, Kit; 400 Dinner Club, Houston, Tex., r
Repine, Bert; Marshall Rm., Richmond, Va., h
Resnick, Marty; Fan & Bill's, Miami, Fla., nc
Rhodes, Tommy; Joyce's Log Cabin, Mechan-
icsville, N.Y., nc
Richter, Otto; Chateau, Milwaukee, Wis., b
Rico, Don; Seville & Club Mayfair, Boston, nc
Riley, Mike; Nick's, NYC, nc
Rice, Rita; Syracuse, Syracuse, N.Y., h
Robbins, Sam; Emerson, Baltimore, h
Roberts, Ted; Eagles, Milwaukee, Wis., b
Robinson, Chet; Alabam, Chicago, nc
Robinson, Belmont; Belmont Plaza, NYC, h
Robison, Willard; CRA
Rogers, Eddie; Belvidere, Baltimore, Md., h
Rollini, Adrian; Belmont Plaza, NYC, h
Romanelli, Luigi; King Edward, Toronto, Ont.,
h
Romml, Ronnie; Clinton's Rosedale, N.Y., nc
Rose, Walt; Crescent, Tacoma, Wash., b
Rosen, Tommy; Westaria Gardens, Atlanta,
Ga., nc
Roth, Hy; Olney Inn, Miami, nc
Roth, Eddie; Alabam, Chicago, nc
Roth, Frankie; Spanish Castle, Seattle, b
Roth, Lee; Riverside, Milwaukee, Wis., b
Roth, Roy; Ambassador, Chicago, h
Roth, Arcadians; Ye Olde Cellar, Chicago, nc
Rubini, Jan; CRA, Hollywood
Rydell, Gordon; Princess Pat, Milwaukee, nc
Rykes, Chet; Cabin Club, Cleveland, O. nc

Sabin, Paul; Colony Club, Palm Beach, nc
Sander, Joe; Casa, St. Louis, Mo., h
Sands, Carl; Chateau, Chicago b
Sastre, Eddy; Montmartre, Havana, Cuba, nc
Saunders, Red; Deliso, Chicago, nc
Savitt, Jan; Lincoln, NYC, h
Say, Harry; Subway, Chicago, nc
Schmidt, Pat; Getz Supper Club, Baltimore,
Md., r
Schneider, Tony; Toy's, Milwaukee, Wis., r
Schroeder, Jimmy; Jimmie's, Miami, nc
Scout, Chie; El Tirol, Dallas, Tex., r
Scolla, Lawie; Chateau, Auburn, N.Y., r
Scott, Raymond; CBS, NYC
Scott, Bill; Belvidere, Baltimore, Md., h
Senishen, Mickey; on tour
Seven Dukes of Rhythm; Silver Grill, Buffalo,
N.Y., nc
Shaffer, Isabel; Station WIOD, Miami, Fla.
Shamberg, Art; Nut Club, Miami, nc
Shanks, Charley; Biemerck, Chicago, h
Shannon, Sally; Swing Club, NYC, nc
Shaw, Art; Palomar, L.A., Cal., b
Shaw, Donna; Belmar, Miami, h
Sheller, Lee; Gibson, Cincinnati, h
Sheple, Bob; Casa Grande, Cincinnati, nc
Siegel, Irv; Kosher Grille, Miami, Fla.
Siegrist, Bob; American Legion Club, Battle
Creek, Mich., nc
Sidney, Frank; Marco's Chop House, Detroit, r
Silver, George; Lucky Star, Uniontown, Pa., nc
Silvers, Buddy; Penthouse, Sioux City, Ia., nc
Silvers, Johnny; Flamingo Park, Miami, nc
Sims, Percy; El Bolero, Boston, h
Sims, Percy; Station WQAM, Miami, Fla.
Singer, Harry; Yacht Club, Chicago, Ill., nc

Singing Strings Trio; Old Vienna, Indianapolis,
Ind., nc
Sisler, Noble; ROK
Slade, Ralph; Station WMT, Cedar Rapids, Ia.
Smith, Doyle; Gene's, Miami, Fla., r
Smith, Earl; Sun Valley, Idaho
Smith, Paul; Highland Park, Birmingham, Ala.,
nc
Smith, Stiff; LaSalle, Chicago, h
Sonnick, Harry; CBS, NYC
Southern Gentlemen; Music Box, Omaha, nc
Southland Rhythm Girls; Mother Kelly's, Mi-
ami, nc
Spector, Irving; Club Irving, Syracuse, N.Y., nc
Spencer, Maynard; Arena, Miami, nc
Spitalny, Maud; Station WQAM, Pittsburgh
Stables, Dick; Statler, Cleveland, h
Staver, Sam; Norwood, Waverly, N.Y., h
Steed, Hy; Station WMB, Detroit
Stephenson, Bob; on tour
Stevens, Lanky; Lerma, Chicago, b
Stevens, Lath; on tour
Stieber, Roy; El Dumbo, Chicago, nc
Stipes, Eddie; Wolf's Gardens, Toledo, O., nc
Stoelker, Henry; Holbrook, Cleveland, O., nc
Stoess, William; Station WLV, Cincinnati
Storm, Bud; Bagdad, Seattle, Wash., nc
Straight, Charlie; White City, Chicago, b
Strickland, Bill; Lotus, Wash., D.C., nc
Strong, Benny; Brown, Louisville, Ky., h
Sudy, Joe; Hawaiian Paradise, Hollywood
Sullivan, Joe; Hawaiian Paradise, Hollywood,
h
Swain, Bobby; Park Plaza, St. Louis, Mo., h
Swank, Rolly; Shoremade, Miami, h

Taylor, Betty Lee; Station WKAT, Miami
Teagarden, Jack; Roseland, NYC, b
Teeter, Ivan; Venice, Auburn, N.Y., r
Terry, Lynn; on tour
Teller, Jack; Tarris, Milwaukee, nc
Thomas, Joe; Continental, Miami, nc
Thompson, Bill; Hollywood, Toronto, Can. nc
Thurn, Otto; Alpine Village, Cleveland, r
Thurston, Jack; Station WQAM, Miami
Tinsley, Bob; Casino, Chicago, nc
Tosteson, Tommy; Grand Cafe, Phoenix, Ariz., nc
Touzet, Rene; Casino National, Havana, Cuba,
nc
Trace, Al; Sherman, Chicago, h
Tracey, Jack; Frederick Box, NYC
Travers, Ted; Blue Meadow, Lexington, Ky., cc
Travers, Vincent; Wm. Morris
Tressler, Fred; Harfield, Detroit, nc
Tromber, Frank; on tour
Tropical Rhythm Boys; Sportsman's Grill, Som-
erville, Mass., r
Truxell, Earl; Station WCAE, Pittsburgh
Tucker, Olin; Palmer House, Chicago, h
Turk, Al; Royale Frolics, Chicago, nc
Turner, Claude; Ft. Garry, Winnipeg, Man.,
Can. nc
Twichell, Jerry; Flamingo, Miami, h

Unell, Dave; Alabam, Chicago, nc
Unger, Bert; Palace, Cleveland, h

Van Osdel, Jimmy; Alms, Cincinnati, h
Vanzos, Eddie; 885 Club, Chicago, nc
Venuti, Joe; on tour
Vera, Joe; Congress, Chicago, h

Wadkins, Jimmy; Cedar Gardens, Cleveland, nc
Wagner, Buddy; Midnight Sun, NYC, nc
Wall, Ernie; Southern, Miami Beach, Fla., r
Walsh, Jimmy; Casino Gardens, Ocean Park,
Cal., b
Walsh, Sam; Drum Club, Miami, Fla., nc
Ward, Frank; Penthouse-Bradford, Boston, h
Wardlaw, Jack; Southeastern Orch. Serv., Co-
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Warkins, Sammy; Hollenden, Cleveland, O., h
Watson, Gilbert; Old Mine, Toronto, Can., r
Webb, Chick; Southland, Boston, b 4/24
Webster, Ralph; Palm Island, Miami, nc
Webster, Ralph; Tantiella Gardens, Richmond,
Va., nc
Weeks, Anson; MCA
Weeks, Rudy; Mayfair, Boston, Mass., nc
Weeks, Ted; Peabody, Memphis, Tenn., h
Weist, Maurice; Legion Club, Miami, Fla., nc
Welch, "Gov"; Van Dyck Club, Detroit, nc
Welk, Lawrence; Schroeder, Milwaukee, h
Westbrook, Henry; Ridgewood, Columbia,
S.C., cc
White, Irving; 5:00 Club, Miami Beach, Fla., nc
Whiteman, Paul; Artists Management, Inc., NYC
Whitley, Jimmy; Sagamore, Rochester, N.Y., h
Williams, Meredith; Wm. Morris
Wolfe, Rube; Paramount, L.A., Cal., t
Woodard, Lou; Windsor, Denver Colo. h
Woods, Howard; Village Barn, NYC, nc
Woods, Zake; Palm Island, Miami, nc
Worham, Bill; Kibby's, Baltimore, Md., nc

Young, Ben; Grande, Detroit, b
Young, Sterling; Bill Green's Casino, Pitts-
burgh, Pa., nc
Young, Victor; MCA, Hollywood

Zarin, Michael; Roney Plaza, Miami Beach, h
Zell, Don; Brass Rail, Detroit, Mich., nc
Zutty; Cafe Society, NYC, nc

Union Trouble In Los Angeles

By Dave Hythom

Los Angeles—Central Labor Council ordered Local 47 to pull Freddie Martin's band out of the Ambassador Hotel's Cocoanut Grove in sympathy with the striking of the Culinary Worker's Union, last month, the council claiming strike was called only after the Grove management had refused to negotiate. MCA argued as best it could against pulling the band, claiming that no strike had been called. But Prexy Weber OK'd the musicians' walking out.

Baron Long, Biltmore Hotel proprietor, later made public a statement to the effect that if the bands in the Biltmore are taken out in sympathy, he will close both the Biltmore Bowl and the Rendezvous Room for the summer. After a conference with AFL representatives, Long said he would leave the rooms open for two weeks while negotiations were completed. The Union had agreed to a lower wage scale after Long had complained that wage demands were based on what he termed 'the flush prosperity' of a decade ago. Up to time of writing the Grove was still dark and the Biltmore Rooms were still open.

Martin, meanwhile, went to Chicago's Aragon Ballroom.

New Union Structure

Local 47 Officials are mulling over plans for a new building to be located in Hollywood, probably close to Radio City. A committee comprised of the Board of Directors and the Musicians' Clubmen has been appointed to scout around for a suitable spot. The downtown building is old and is difficult to reach for most members as parking is scarce and the traffic is dense. The majority of musicians work in or around Hollywood, making that the logical location.

Olsen's Opening Big

George Olsen's opening at the Palomar on the same night pulled a good crowd. He brought his own show and is putting it on most of the time. The band is the old Orville Knapp outfit which got it's real start here in town at the Cafe De Paree.

Versatilians: Wm. Penn, Pittsburgh, Pa., h
Vierra, Al; Roney Plaza, Miami, Fla., h

Wadkins, Jimmy; Cedar Gardens, Cleveland, nc
Wagner, Buddy; Midnight Sun, NYC, nc
Wall, Ernie; Southern, Miami Beach, Fla., r
Walsh, Jimmy; Casino Gardens, Ocean Park,
Cal., b
Walsh, Sam; Drum Club, Miami, Fla., nc
Ward, Frank; Penthouse-Bradford, Boston, h
Wardlaw, Jack; Southeastern Orch. Serv., Co-
lumbia, S.C.
Waring, Fred; Stanley, Pittsburgh, Pa., t 4/14
Warren, Al; American Legion, Miami, Fla., b
Warren, Arthur; LeBoheme, Miami, Fla., nc
Warkins, Sammy; Hollenden, Cleveland, O., h
Watson, Gilbert; Old Mine, Toronto, Can., r
Webb, Chick; Southland, Boston, b 4/24
Webster, Ralph; Palm Island, Miami, nc
Webster, Ralph; Tantiella Gardens, Richmond,
Va., nc
Weeks, Anson; MCA
Weeks, Rudy; Mayfair, Boston, Mass., nc
Weeks, Ted; Peabody, Memphis, Tenn., h
Weist, Maurice; Legion Club, Miami, Fla., nc
Welch, "Gov"; Van Dyck Club, Detroit, nc
Welk, Lawrence; Schroeder, Milwaukee, h
Westbrook, Henry; Ridgewood, Columbia,
S.C., cc
White, Irving; 5:00 Club, Miami Beach, Fla., nc
Whiteman, Paul; Artists Management, Inc., NYC
Whitley, Jimmy; Sagamore, Rochester, N.Y., h
Williams, Meredith; Wm. Morris
Wolfe, Rube; Paramount, L.A., Cal., t
Woodard, Lou; Windsor, Denver Colo. h
Woods, Howard; Village Barn, NYC, nc
Woods, Zake; Palm Island, Miami, nc
Worham, Bill; Kibby's, Baltimore, Md., nc

Young, Ben; Grande, Detroit, b
Young, Sterling; Bill Green's Casino, Pitts-
burgh, Pa., nc
Young, Victor; MCA, Hollywood

Zarin, Michael; Roney Plaza, Miami Beach, h
Zell, Don; Brass Rail, Detroit, Mich., nc
Zutty; Cafe Society, NYC, nc

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J-Bugs Are Getting Rare in New Mexico

By Nield (Sandy) Sanders

Roswell, N. M.—Jitterbuggery is fading out fast in New Mexico. At the state university, the batoneers say more and more requests are for the schmalz tunes. Looks as if smooth music is coming back—for a long stay.

Orks hitting New Mexico find it a good bet to include the Varsovianna, a Schottisch and the "La Raspa" in their libraries. They all go over big with the mountain youngsters and the old folk.

In Roswell, Ned Bradley and his

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April
1939
Vol. 6, No. 4



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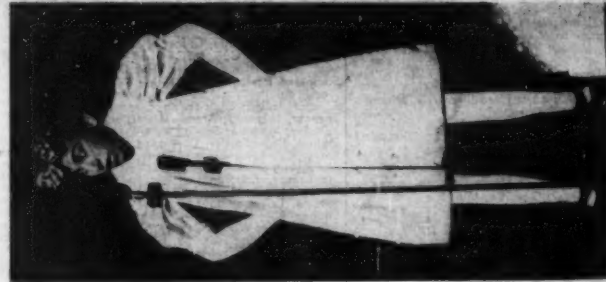
Why Was the CBS Swing Session Taken Off the Air?



DOWN BEATS Candid Camera Capers

and Shirley Ross, who forgot to wear part (and what a part!) of her skirt. Charlie McCarthy played host to the gals, who reciprocated with a real swing session that made even Charlie blush. Photo by Pictures, Inc.

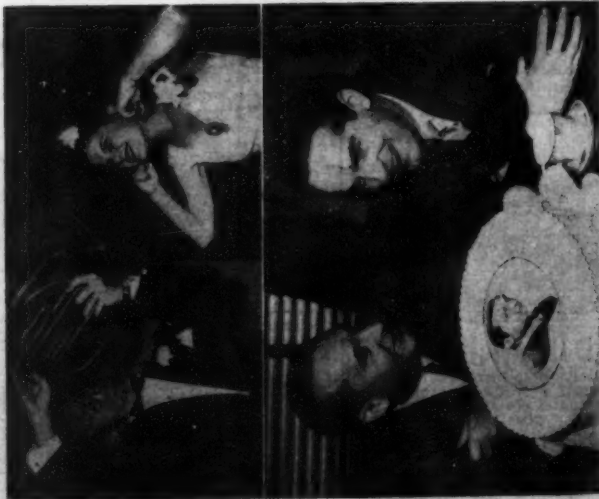
Swing Goes to Hollywood . . . And these five lovelies of the screen take to it eagerly. Left to right are Betty Grable, Princess Baba, Martha Raye, Dorothy Lamour



Faux Pas . . . Frances Colwell is getting a bad kick from the noise Dean Hudson's making with his alto horn. Photo by Seymour Rudolph.

Yowsah . . . Fred Waring looks as if he's ready to go for the cake Ben Bernie presented him last month when the Pennsylvanians celebrated another anniversary together. Note the Bernie map on the frosting.

Daddy! . . . Don Richards, trumpeter with Benny Meacoff, pulls Fannie Brice Baby Snooks set. Meroff's new band is drawing 'em in on its current theater tour.



ing 'em in on its cur-
rent theater tour. →



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